



M. WILLIAM TANS'UR

B Cole Sculp



A Compleat Melody: A. 479. c.  
OR,  
The Harmony of S. J. D. R.

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In Three BOOKS.

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CONTAINING,

- I. A New, and Compleat INTRODUCTION to the Grounds of Music, Theoretical and Praetical, Vocal and Instrumental; Teaching all its Rudiments, and Composition in all its Branches, by way of Dialogue, in a New and easy Method. With all the usual Terms used in Music, as deriv'd from the Greek, Latin, French, Italian, &c.— In Twelve Chapters.
- II. The PSALMS of David New Tun'd: Which Music expresses the true Sense and Sound of the Words, more than any extant. With a Table of all the Tunes, and what PSALMS are proper to each Tune; and a Table of PSALMS suited to the Feasts and Fasts of the Church of England, &c. With Gloria Patri's suited to the Measures of every PSALM in the Book.
- III. A New, and Select Number of Divine HYMNS, and Easy ANTHEMS, on various Occasions: With a Scale of Music proper for either Voice, Organ, Virginals, Harpsicord, or Spinnet. With several CANONS of Two, Three, and Four PARTS in One. To which is added, Te Deum, and Magnificat, and a Chanting-Tune for the Reading-Psalms.
- 

The Whole is Compos'd in Two, Three, and Four Musical PARTS, according to the most Authentic Rules; and set down in SCORE, (and Figur'd) for either Voice or Organ, &c.

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By WILLIAM TANS'UR, AUTHOR of The Melody of the Heart. And the Beauty of Holiness.

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*Thro' all the changing Scenes of Life, In Trouble and in Joy:  
The Praises of my God shall still, My Heart and Tongue employ. Psal. xxxiv. 1.*

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The Fifth Edition, Corrected by the Author, according to his Original Manuscript: With large Additions.

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L O N D O N: Printed by ROBERT BROWN, for JAMES HODGES, at the Looking-Glass, on London-Bridge: And also Sold by the AUTHOR. Price Bound Three Shillings: Or, Bound with *The Melody of the Heart*, in Calf, Four Shillings and Six Pence. M. DCC. XLIII.

To Mr. TANS'UR, at Ewell, in Surry, &c.

S I R,

“ HAVING diligently perus'd your *Two Excellent Books*, the one Inti-  
“ tuled *The Harmony of Sion*; and the other, *The Melody of the*  
“ *Heart*; and finding them both done with so much Judgment, and Inge-  
“ nuity, and the *Tunes* in all their *Parts* so well adapted to the *Words*,  
“ and also to each other, that I think them much more preferable to any  
“ other *Books of Psalmody* extant; and doubt not, but they will in a great  
“ Measure, (if carefully performed to Perfection,) dispose that most *Harmo-*  
“ *nious Part of Divine Service* to much more *Devotion* than it has been of  
“ late Years, for want of such Assistance as may now be had from your  
“ *Excellent* aforesaid *Books*, &c.”



I am, Sir,

Your sincere Friend,

and humble Servant,

JOHN KNIGHT.

Exeter, Jan. 10.  
A. D. 1736.

The



*The PREFACE, to all Lovers of DIVINE-MUSIC.*



MUSIC, is a divine and mysterious Art or Science, and ought to have the Superiority of all other liberal Arts and Sciences whatsoever, by reason it is employed in the most noble and highest Office that can be performed by either Men or Angels; which foundeth forth the Praise and Glory of the AUTHOR of all created Harmony.

It would be needless for me to mention many Authors to prove the Antiquity of Divine-Music, by reason it was not only held in the greatest Reverence and Honour, by the most noble and virtuous Persons in all Ages, but it was also acceptable unto GOD, in his Holy Worship; as appears in 2 Chron. v. 12, 13. It also appears, that Music was used in all Ages in the Worship and Service of GOD in Churches, from the true Evidence of GOD's Word in the Holy Scriptures; and that the same should also be continued, both Vocal, and Instrumental.

Holy David was not only one in whom the holy Spirit of GOD dwelt, but was also a Man after GOD's own Heart; who was seldom met without a PSALM in his Mouth, or an Instrument in his Hand; whose Music had such sweet, Sacred and charming Power in it, that it drove the evil Spirit from Saul, 1 Sam. xviii. 10.— And Elisha also brought the holy Spirit upon himself, 2 Kings iii. 15.— Which Examples plainly demonstrate that no evil Spirit will abide were Music and Harmony is used. Then certainly when it is composed

## *The Preface, to all Lovers of Divine-Music.*

*into a sweet and regular Composition, it renders it the more fitter for the holy Spirit to work upon; and also to convey Truth to the Understanding.*

*Hence it is, that all who practice Divine-Music, must allow it to be the Gift of GOD, as a true Representation of the sweet Consent and Harmony, which his infinite Wisdom hath made, in the Creation and Administration of the World, and given to us as a Temporal Blessing, both for his Service, and also for our own Delight and Recreation. Eccl. xl. 20.*

*And since this noble and delightful Art can enable us to sing our MAKER'S Praise, how much ought we to endeavour to attain to the true Knowledge of it? it being a most curious and sublime Art, either in its Theoreck, or Mathematick-Part; or its Practick-Part; or in its Active or Mechanick-Part.*

1. *The Theoreck, or Mathematick-Part, is that which demonstrates the Grammar, or Ground Work of Music; which employs the Affections on all the Rations and Proportions of Sounds, in all their curious Branches. This Part lies very deep, and requires great Research into Natural-Philosophy to unfold it, before such Sounds can be disposed of, to compleat Harmony. (See Chap. 10.)*

2. *The Practick-Part, is that which designs, contrives, and composes all Sounds into so many curious and stupendious Varieties, which proceed only from the Consequence of three Concords, and some interveining Discords, in a regular Composition; when this Part be added to the former, they both together make Harmony compleat. (See Chap. 11.)*

3. *The*



## *The Preface, to all Lovers of Divine-Music.*

3. *The Active, or Mechanick-Part, is that which performeth, and bringeth forth all Sounds both to the Ear, and Understanding, either from the sweet Modulation of a Natural Voice, or by the curious Dexterity of Hand, on some artificial Instrument; which maketh Impressions both upon our Minds and Spirits, and lifteth up our Hearts on heavenly Things.*

*It is not a little Wonder to me, to hear so many Persons of good Sense seem to have a great Dislike to Music, when at the very same Time they acknowledge that it has the most improving Influences over their Minds.— This seems to me a very unhappy Contradiction, that Persons should not have Veneration to that Art which raises in them the greatest Varieties of sublime Pleasures; especially to that Kind of Music which redounds both to our MAKER'S Praise, and also to our eternal Comfort, both in this World, and also in that which is to come.*

*I cannot omit speaking in the Praise of that most heavenly, and laudable Custom perform'd on the Organ, just before the First-Lesson, (which Piece of Harmony, is commonly called a Voluntary;) by which we are supposed to be prepared for the Admission of those Divine Truths, we are after going to receive; which drives from our Hearts all worldly Regards and immodest Thoughts which would hinder us in our Devotion: It defuses a Calmness all round us; it delights our Ears, and recreates our Minds: It fills our Souls with pure and useful Thoughts, so that nothing is near our Souls, but Peace and Tranquility: And when the Music sounds sweetest in our Ears, then certainly Truth flows the clearest into our Minds,*

*Oh!*

## *The Preface, to all Lovers of Divine-Music.*

*Oh! How do the blessed Spirits rejoice! to behold Man prostrating his Soul in this pathetic Method; pouring out his Soul in such a Warmth of Piety! How can the most hardened Sinner but have Veneration and be softened, when he hears the Praises of our great CREATOR described in the most expressive Harmony? When it was his great and infinite Goodness to bestow, and frame to us the Nature of Harmony, only for the very same Divine and Holy Use: And we are in Duty and Gratitude bound to praise him with it, both in our public, and private Devotions.*

*But alas! in this our Age, the right Use of Music is not only prophan'd, but also condemn'd by many ignorant and blind Zealots; who do not, nor will not endeavour to know the Excellency thereof: The Reason of which is (as I conceive,) they have no Taste or Relish of true Godliness; they are Enemies to all Piety and Learning, and their Lives are Inharmonical: They envy all that are not worse than themselves, and hate to see others perform what they cannot attain to. But though they cast so much Contempt and Scorn on such as perform this Part of Divine Worship in this World, I doubt not but they would gladly be Partakers of that sweet Concert, and Harmony which is incessantly performed in that which is to come; Bearing their Parts with the Angels in Heaven. But alas! Unwise Men do not consider this; Neither do Fools understand it.— Destruction and Unhappiness are in their Ways; the Way of Peace they have not known: Neither is the Fear of GOD before their Eyes.— He that dwelleth in the Heavens shall laugh them to Scorn: And shall bruise them in Pieces like a Potter's Vessel. *Psalms* 92, 14, 2, ver. 6, 7, 9.— But as for me, I will praise the LORD, because it is comfortable;*



*The Preface, to all Lovers of Divine-Music.*

portable: and will Sing *Praises* unto his Name, because it is lovely, &c. &c. *Psalms* 54, 135. *Ver.* 6, 3.

First, to Render this Part of Divine Worship more easy, and also to cause the same to be put more in practice, I have compiled a New and Compleat INTRODUCTION to all the Rudiments of Music, both Theoretical and Practical, Vocal and Instrumental, in a New and easy Method, by way of Dialogue; wherein nothing that is useful is omitted, which doubtless will be assistant so long as there are any to practise it.

Secondly, (For the more accommodating this Part of Divine Worship in Churches) I have set new and easy Music to the PSALMS of David, and more proper to the Sense and Sound of the Words, than any ever yet published; Composed in Two, Three, and Four Musical PARTS, and set down in SCORE, (and Figur'd) for either Voice or Organ: And also more correct than any of the former Impressions. Having not laboured for myself only, but for such as seek Wisdom: Leaving my Doctrine to all Ages for ever, *Eccl.* 24. *Ver.* 33, 34.

Thirdly, I have set a new and select Number of Divine HYMNS, and Easy ANTHEMS on various Occasions; with several CANONS of Two, Three, and Four Parts in One: To which is added, A SCALE of Music, proper for either Voice, Organ, Virginals, Harpsichord, or Spinnet.

I must confess that our Nation is at this time well stor'd with many good and learned Musicians, who are doubtless better able to have undertaken this Work than myself; But alas! They are most of them (if not all) too Busy in Plays, Operas, &c. than to do any thing

*The Preface, to all Lovers of Divine-Music.*

*to the Praise of God ; nor yet to have any Regard to encourage such as do. — Vide Prov. 29. 26*

*Finally, I heartily recommend this Work, to all such whose Minds are Harmoniously disposed, Hoping it may meet with a candid Reception, and that every one may find Advantage therein, to their Improvement in Divine-Music ; and also be as useful as is intended by the AUTHOR, who is a Friend to Virtue, and a Lover of Music: Thereby advancing the Praise and Glory of GOD in Hallelujahs for evermore. Which are the Wishes of*

S I R S,

*Your most Humble,*

*and Affectionate Servant,*

*{ From Ewell, in Surry, }  
{ Sept. 29, A. D. 1734. }*

W. TANS'UR.



☞ *N. B. The AUTHOR having received a great Number of Letters from most Parts of this Kingdom to his great Expence and Trouble ; He does hereby give Notice, that no more Letters will be taken in for the future, unless Post paid, which will prevent the Post being abus'd, and Persons being deceived, in what they desire from Him.*

*A Ta-*



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N. B. That the Scale of Music proper to the Organ, Harpsichord, Virginals, &c. fronts the Title-Page.

*A For-*



*A Poetical ENCOMIUM, written on the Author Mr. TANS'UR,  
By a Lover of Divine-Music.*

“ **I** Ngenious TANS'UR! Skill'd in *Music's Art*,  
“ Which please the *Ear*, likewise affect the *Heart*;  
“ Thy *Works* Melodious, and sweet inflame  
“ Each pious *Breast* to imitate the same.  
“ This Noble *Art* thou fully hast survey'd,  
“ Where all its curious *Rules* are open laid:  
“ May all the *World* receive thy good *Intents*,  
“ And *Tune* to them both *Voice* and *Instruments*.  
“ Some God-like *Angel* did thy *Soul* inspire  
“ On Heav'nly *Mirth*, to raise a Heav'nly *Quire*  
“ On Earth; to *praise* our *GOD* with Sacred *Love*,  
“ To do that *Work* as *Angels* do above.  
“ The *Royal Bard*, who first Compos'd the *Lays*,  
“ To which you've set *New Tunes* would share the *Bays*:  
“ And make all *Psalmists* for to *Tune* their *Lyres*,  
“ To thy soft *Notes* which divine *Love* inspires;  
“ Rewarded may'st thou be as thou dost merit,  
“ And after *Death* a *Golden Crown* inherit:  
“ In Heav'n be plac'd, amidst the Heav'nly *Throng*,  
“ And *Hallelujahs* thy perpetual *Song*.  
“ Whose *Tuneful Notes* a *Monument* will raise,  
“ Like *Marble* Lasting, to declare *his Praise*.

(*Vide Eccles. xliv. 5, 13.*)

C H A P.



## C H A P. I.

*Of the G A M U T, and its Use: And of C L I F F S.*

**T**H E sole Subject of this following Discourse is *S O U N D*; which *Art* or *Science*, is called *MUSIC*, which may be performed, or made, either by a *Natural Voice*, or an *Artificial Instrument*; which *Art* may be properly summ'd into these *Three* following *Heads*, viz. *TUNE*, *TIME* and *CONCORD*.

- I. *TUNE*, is regulated by the *Scale of Music*, called the *GAMUT*; which gives a true Distinction of all *Sounds*, or *Tones*, either *Grave*, or *Cheerful*.
- II. *TIME*, is comprehended and understood by *Marks*, or *Characters*, called *NOTES*; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either *Quick* or *Slow*; which when performed by *Voice*, or *Instrument* alone, 'tis called *MELODY*.
- III. *CONCORD*, is when two, three, or more *Sounds*, are performed together in *Musical Concordance*; there being the Distance of 3, 5, 8, or more *Notes* above another; which when regularly composed together, 'tis called *HARMONY*, i. e. *Three in One*.

The true *Nature*, and *Use* of these *Three Heads*, I shall endeavour to demonstrate; and all their useful *Branches* thereunto belonging, in a plain and familiar Method, by way of *Dialogue*, in the *Twelve* following *Chapters*.

§ 1. *Of the G A M U T. &c.*

**T**H E *Scale of Musick*, as Authors report, was Composed about the *Year* 960, by *Guido Aretinus*, a Monk of *St. Benedict's* Order, who first received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, who used to place this *Greek Letter*,  $\Gamma$ , at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or *GAMUT*, but in *English* *G*, which shewed from whence he did derive it.

This *Scale* contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Musick*; without which, no Knowledge can be gained in this *Noble* and *Divine Science*. Therefore, I shall first set down, and afterwards explain

B

The

## The SCALE of Music, called the GAMUT.

G solreut in Alt	sol	TREBLE, or TENOR.
F faut	fa	
E la	la	
D lasol	sol	
C solfa	fa	
B fabemi	Mi	
A lamire	la	
G solreut	sol	
F faut	fa	
E lami	la	
D lasolre	sol	TENOR, or CONTRA-TENOR.
C solfaut	fa	
B fabemi	Mi	
A lamire	la	
G solreut	sol	
F faut	fa	
E lami	la	
D solre	sol	
C faut	fa	
B mi	Mi	
A re	la	BASSO, or BASS.
Gamut	sol	

*Cliff gs:*  
*Cliff H:*  
*Cliff H:*

## EXPLANATION.

This SCALE is divided into three *Parts*, each *Part* including five *Lines*; in which you have a *Name* for every *Line*, and every *Space*; they being either a whole or half *Tone* distant, one from another: And when your *Notes* are set on any of them, you must call them by that same *Name* as is given to that *Line*, or *Space*.

Observe, that every eighth *Letter*, together with its Degree of *Sound*, bears the same *Name* as was before; the *Scale* being founded on no more than seven *Letters*, viz, G, A, B, C, D, E, F, and then G again; for every *Eighth* is the same, upwards, or downwards.

This SCALE you must learn perfect by heart, so that having the *Name* of every *Line* and *Space* perfect in your Memory, you may readily call your *Notes* in any of them.

Observe also, that all *Notes* that shall ascend above *F faut* in the *Treble*, are called *Notes in Alt*; and all *Notes* that descend below *Gamut* in the *Bass*, are called *Doubles*, as *Double-Ffaut*, *Elami*, *Dsolre*, &c.

Scholar. All this seems so plain and easy to learn, that I doubt not but soon to get it perfect; and then with a little Instructions I shall soon become a Master of it.

Master.



*Master.* Be not too much conceited in thy self, lest thou art guilty of that great Folly, of being *wise in thy own Conceit*; for it will be of no Advantage to thee to learn a *Table*, and dost not know the *Use* of it: Let me advise thee to learn one *Part first*, which best suits thy *Voice*, before you proceed any farther.

*Scholar.* But pray must all the hard Names be learnt with them?

*Master.* Those proper Names are only set for Antiquity, the first Letters with the Syllables, *Sol, Fa, &c.* are sufficient for the Understanding of any *Lesson of Music*: But next I will set down the *SCALE* in a more easy Method, in their proper Places, one above another, as thus:

The SCALE of MUSIC, on the Five Lines, in the Three usual Clefs.

( B A S S. )  
G A B, C D E, F G:  
Sol la Mi, fa sol la, fa sol:


( T E N O R. )  
G A B, C D E, F G:  
Sol la Mi, fa sol la, fa sol

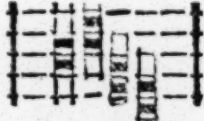
( T R E B L E. )  
G A B, C D E, F G:  
Sol la Mi, fa sol la, fa sol:

N. B. That those *Syllables* that are set under the *Notes*, are used in *Vocal-Music*; but the *Letters* above, are used to *Music for Instruments, &c.* and also direct to the *Composition* of both.


Observe that in the *Compass* of these *Eight Notes*, there are two of them called *Semi* or *Half-Tones*; which are from *Mi* to *Fa*, and from *Fa* to *La*; there being a *Bar* drawn between them. Suppose a *Whole-Tone* be an *Inch*, the *Half Tone* is but half an *Inch*, which is a *Mathematical Demonstration*.

## § 2. Of the Three CLIFFS, and their Use.

*Master.* IN the SCALE of *Music* there are *Three* several *Characters*, or *Marks*, called CLIFFS, or *Claves*.— The *Bass*, or *F faut-Cliff*, is commonly set on the fourth *Line* from the Bottom, thus,  Sometimes you'll find it placed on other *Lines*, but wheresoever it be placed, it gives to its Place the *Name* of *F*, and when sung, 'tis called *Fa*, and guideth all the other *Notes* both above and below it.

The *Counter-Tenor*, or *C sol faut-Cliff* is set on any one of the four lower *Lines*, thus,  and gives its

Place the *Name* of *C*; and when sung, 'tis called *Fa*, and guideth all the other *Notes* both above, and below.— This *Cliff* was the ancient *Tenor-Cliff*, but now it is seldom used to any other *Part* but to the *Counter-Tenor*, or one of the *Inner Parts* of *Music*; by reason its Place is so very uncertain, that few can ever play or sing to Perfection in it.

The *G sol reut*, or *Treble-Cliff*, is commonly placed on the second *Line* from the Bottom, thus,  and gives its Place the *Name* of *G*; and when sung, 'tis called *Sol*.—This *Cliff* of late Years, is applied to the *Tenor*, and sung an Eighth below the same *Cliff* in the *Treble*; it being the best and easiest *Cliff* now in use, both for *Voice* or *Organ*, &c.

*Scholar.* Why was the *C sol faut-Cliff* so much in use formerly, and so little in use now? And for what reason is the *G solreut Cliff* used in its Place?

*Master.* Formerly the *C sol faut-Cliff* was most used, by reason it was moveable, and could be set on any *Line* the *Composers* had a Mind, to bring his *Keys* into the Compass of the *Five Lines*: But now it is almost grown out of use, by reason our *Keys* are regulated by shifting of the *Mi*, either by *Flats* or by *Sharps*; for then the shifting of the *Mi* by *Sharps* was not invented, neither was *Transposition* by *Flats* rightly understood. Therefore the *Treble-Cliff*, takes its Place,

Place, by reason 'tis not so moveable; and that by the Help of *Flats* and *Sharps*, our *Keys* are properly grounded, which is of more certainty to the Performer.

Scholar. *Why are those Characters called Cliffs? And for what reason can't a Tune be pricked down as well without a Cliff, as with?*

Master. The Word *Cliff*, *Clave*, or *Clavis*, is a *Latin Word*; which signifies to *open*, or as a *Key* to let into; &c. which openeth to us the *Names*, and *Keys* of all *Music*, either *Flat* or *Sharp*.

Suppose there was no *Cliff* used, How could I know the true *Names* of any of the *Notes*? I might suppose it was *Tenor*, or *Bass*; the *Key Flat*, or *Sharp*; yet not positive which; Therefore to remedy this Inconveniency, the *Treble Cliff* was set on the second *Line* from the bottom, and that *Line* called *G*; by which I can easily find out all the rest both above and below.

Scholar. Sir, I humbly thank you, for your Assistance in this Branch; but pray what is the next thing that I must learn?

Master. The next is the *Names*, and *Measures* of the *Notes*, which shall be our Discourse the next time of meeting, &c.

*Learn first by Cliffs to call your Notes, both Lines and Spaces right;  
Then learn in Time, to ground your Skill, in Musicks sweet Delight.— Yours, W. TANS'UR.*



## CHAP. II.

*Of the Names of the NOTES, their Measures, Number, and Proportion of Time; and of their RESTS, and their Use.*

Master. **I**N the former Chapter I told you, I would give you some Instructions on the *Names* and *Sounds* of the *Notes*, hoping by this time you are perfect in the *GAMUT*, and able to undertake this *Task* I am now going to lay down before you; which is a *Table* of



The NAMES, and Measures of the NOTES, and of their RESTS, and their USE.

	The Semibreve.	The Minim.	The Crotchet.	The Quaver.	The Semiquaver.	The Demisemiquav.
Proportions.	1 Bar.	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
Notes.						
Rests.						
	1.	2.	3.	4.	5.	6.

### EXPLANATION.

Master. **T**HIS SCALE comprehends the *six* several Sorts of NOTES used in *Music*, with their RESTS under them; of which I shall discourse, and begin with

1. The *Semibreve*, whose Length and *Proportion* of Time is so long, as you may leisurely tell 1, 2, 3, 4, by the slow *Motions* of the *Pendulum* of a large *Chamber Clock*, (or any other *Pendulum* of the like *Proportion*,) it being the longest *Note* of any now in Use, tho' formerly it was the shortest.

2. The *Minim*, is but half the Length of the *Semibreve*, having a Tail to it.

3. The *Crotchet*, is but half the Length of the *Minim*, having a black Head.

4. The *Quaver*, is but half the Length of the *Crotchet*, having the Tail turned up.

5. The *Semi-Quaver*, is but half the Length of the *Quaver*, being turned up with a double Stroke.

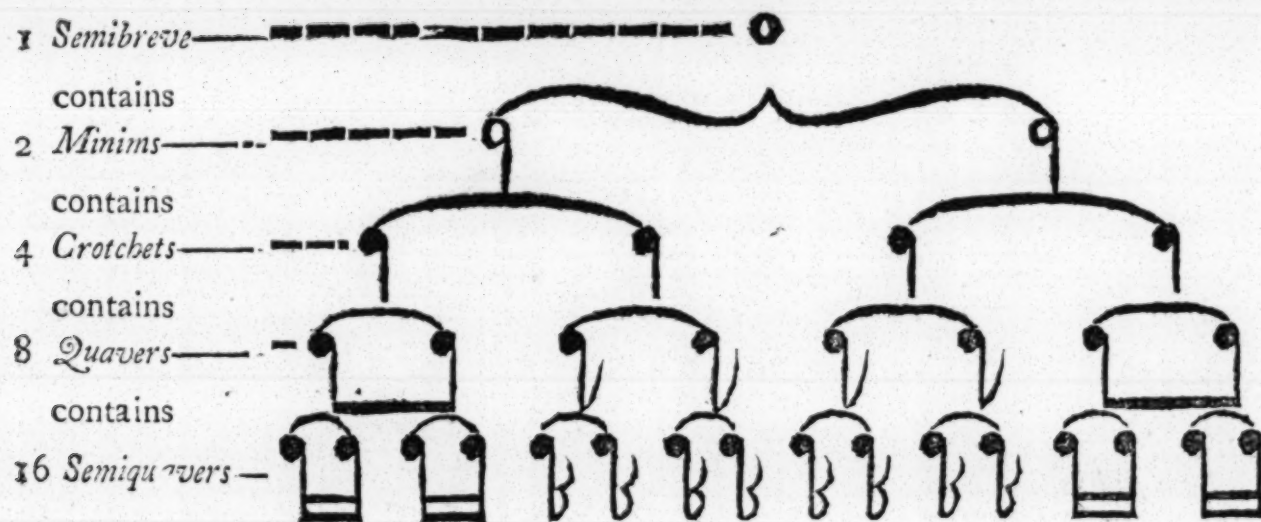
6. The *Demisemi-Quaver*, is but half the Length of the *Semi-Quaver*, having its Tail turned up with a Treble Stroke, which is the shortest *Note* now used in *Music*.

Scholar. *Why is the Semibreve treated of first? And what is the Use of the Rests?*

Master. The *Semibreve*, is called the *Measure-Note*, and guideth all the rest to a true *Measure* of Time, and is called a *Whole Time*.— The *Rests*, are *Notes* of Silence, which signify that you must *rest*, or keep Silence so long as if you was sounding one of the respective *Notes*. But the better to explain the *Length* and *Proportion* of all *Notes*, observe the following *Scheme*.

A Scale

*A Scale of the NOTES, and of their Proportions.*



Contains 32 Demi semi-Quavers.

EXPLANATION.

In this *Scale* the *Measure Note* (which is the *Semibreve*) includes all other shorter *Notes* to its *Measure*, in *Proportion*: So that one *Minim* is  $\frac{1}{2}$  of a *Semibreve*; one *Crotchet* but  $\frac{1}{4}$ ; one *Quaver* but  $\frac{1}{8}$ ; one *Semiquaver* but  $\frac{1}{16}$ , and one *Demi semi-Quaver* is but the  $\frac{1}{32}$  Part of the *Semibreve*.

*Therefore, Unless these NOTES, Names, Time, and Rests, are perfect learnt by heart: None never can attain to know the Time in Music's Art.*

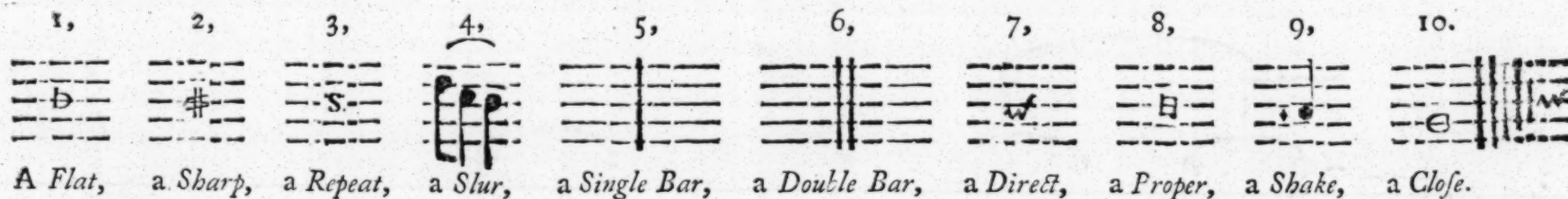
Yours, W. TANS'UR.

CHAP.



## CHAP. III.

*Of all other CHARACTERS used in MUSIC, and of their Use.*



Scholar. *SIR, This Table seems to be drawn in a very curious Form, by reason they all appear in view together ; but if you don't explain their Use, I am still in the Dark.*

Master. Because you seem to have a true Desire after the Knowledge of *Divine-Music*, I shall do my utmost Endeavour to lay down their Use, in the best, and easiest Method I can invent, beginning first with the *Flat*.

1. The true Use and Nature of a *Flat* is, to cause any Note it is set before, that riseth a whole Tone, to rise but half a Tone ; I mean to flat, or sink it half a Tone lower than it was before ; the same as from *Fa* to *Mi*, or *Fa* to *La*.—Also all *Flat's* that are placed at the beginning of the five Lines, serve to flat all such Notes that shall happen on that Line or Space, through the whole Strain, except any Note be contradicted by an accidental Sharp. *Flats* are also used to regulate the *Mi* in Transposition of Keys.

2. The true Use and Nature of a *Sharp* is contrary to the Nature of a *Flat* ; it being to raise, or sharp any Note it is set before, half a Tone higher, the same as from *Mi* to *Fa*, or from *La* to *Fa*.—Likewise all *Sharps* that are placed at the beginning of the Five Lines, serve to sharp all such Notes that shall happen on that Line or Space, Except any Note be contradicted again by an accidental Flat (which serves only for that Note.)—*Sharps* are also used to regulate the *Mi*, in Transposition of Keys.



3. A *Repeat*, is used to direct the Performer, that such a *Part*, or *Strain*, must be repeated over again from the *Note* it is set over, under, or after: Either of these *Words* signifies the same, viz. *Repetatur*, *Represa*, *Replica*, *Replicato*, *Redita*, *Riditta*, *Encore*, (*Ital.*)

☞ This *Character* is also used in *Canons*, to direct the following *Parts* to fall in at such *Notes* it is placed over.

4. A *Slur*, is in form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.

5. A *Single-Bar*, serves to divide the *Time* in *Music*, according to the *Measure-Note*.

6. *Double-Bars*, serve to divide many *Strains* in *Music*; and to rest such a *Quantity* of *Time* between the *Strains* as the *Measure-Note* contains. But if they be dotted on each Side, as thus :: it signifies that such a *Strain* or *Part*, must be repeated over again.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the first *Note* in the next *Line*: Either of these *Words* signifies the same, viz. *Index*, *Guidon*, *Monstra*.

8. A *Proper*, is often set before a *Note* that is made *Flat*, or *Sharp* at the Beginning, to cause it to become *Proper*; or as it was before those *Flats* or *Sharps* were so placed. But since *Flats* and *Sharps* are to the same Effect, I rather use them.

9. A *Shake*, called the *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be shaken or graced.

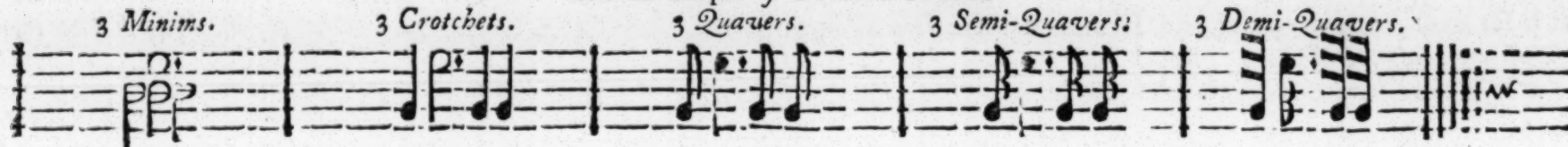
10. A *Close*, or *Concludo*, is three, four, or more *Bars* together, always set after the last *Note* of a Piece of *Music*, which signifies a *Conclusion*, or the Closing of all *Parts* in a proper *Key*.

Scholar. Sir, I have often seen a little Dot, set on the right Side of a *Note*; I should be very glad to know its Name, and also its Use.

Master. That *Dot*, is called the *Prick* of *Perfection*, or *Point* of *Addition*, which adds to the *Sound* of a *Note* half as much as it was before.— When this *Point* is set to the *Semibreve*, it must be held as long as three *Minims*, &c. But next let me give you

## A New INTRODUCTION

An Example of Prick'd Notes.



N. B. That sometimes you'll meet with a *Point* at the Beginning of a *Bar*, which belongs to the Sound of the last *Note* of the foregoing *Bar*, as for

Example.

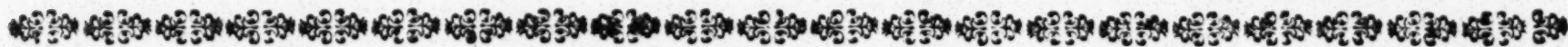
The same by Notes.



Those *Notes* are called *Notes of Syncopation*, or *driving of Notes*; of which I shall say more in the next *Chapter*, Page 12.

Scholar. Sir, I humbly thank you, and shall be very ready to give *Attention* whensoever you please.

Your's, W. TANS'UR:



## CHAP. IV.

Of *TIME*, and all its various *Moods*; and how to Beat any of them.

Master. **T**HIS Part of *Music* is called *TIME*; and is so necessary to be understood, that no Person can ever be able to sing or play without it, as he ought to do; neither can his *Music* ever yield any *Delight* to himself or others, unless there be an exact *Agreement of Time* in all *Parts*; which if rightly understood by all Performers, occasions

occasions all *Parts* to move, and agree rightly with each other, (whether *Vocal*, or *Instrumental*;) according to the real *Intention* and *Design* of the *Composer*.

Scholar. Sir, I should be glad if you would please to tell me how many *Sorts* of *Time* there are; and also their various *Moods*.



Master. There are several *Moods* of *Time*, yet all are reduced from Two, viz. *Common-Time*, and *Triple-Time*; which are measured either by an *Even* or *Odd* Number of *Notes*, as 4, or 3. I do not mean so many *Notes* in Number, but the *Quantity* of such like *Notes* to be included in every *Bar*. But I shall speak first

§ 1. Of the Measure, and Proportion of COMMON-TIME, and its various Moods.

Master. *Common-Time*, is measured by *Even* Numbers, as 2, 4, 8, &c. each *Bar* including such a *Quantity* of *Notes* as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest,) it being called a *Whole-Time*, or the *Time-Note*.

But to give every *Note* its due *Measure* of *Time*, you must use a constant *Motion* with your *Hand*, or *Foot*; once down, and once up, in every *Bar*; which *Motion* is called *Time* and *Measure*.

I told you in *Chap. 2*, that the *Time* and *Measure* of the *Semibreve*, (which is the *Measure-Note*, in *Common-Time*;) was so long as you may leisurely tell 1, 2 : 3, 4. Therefore the *Motion* of your *Hand*, or *Foot*, is to beat two with your *Hand* down, and two up, in every *Bar*; so that you are as long down as up; which *Sort* of *Time* is known by

these three several *Marks*, or *Moods*, C, , , which are called *Quadruple Proportion*, being measured by *Four*.

The First *Mood*, or *Mark*, is the *Adagio Mood*, which denotes a very slow *Movement*: The second *Sort* is the *Largo Mood*, being as quick again: The third *Mood*, is the *Allegro Mood*, or *Retorted Mood*; being as quick again as the second; so that you may tell 1, 2 : 3, 4. in every *Bar*, almost as fast as the *Motions* of a *Watch*. It is sometimes mark'd with a large Figure of 2 : And sometimes contains but two *Crotchets* in a *Bar*.

Scholar. Sir, if you would please to give me an *Example* of these three several *Moods* before mentioned, I should be more apprehensive of your *Discourse*.

Master. There shall never be any Thing wanting in me to render the Understanding of *Music* easy, either to you, or any of my Fellow Creatures: Therefore I will give you an *Example* of them, with a *d* for down, and a *u* for up, under the *Notes*; which will appear as thus, in two *Cliffs*.



## A New INTRODUCTION

An Example of the three several Moods in Common-Time, in Tenor and Bass.

1. <i>Very slow.</i> ( <i>Adagio.</i> )	2. <i>A little quicker.</i> ( <i>Largo.</i> )	3. <i>Very quick.</i> ( <i>Allegro.</i> )
I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4.	I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4.	I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4.

*d, u. d, u. d, u. d, u. | d, u. d, u. d, u. d, u. | d, u. d, u. d, u. d, u.*

*I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. | I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. | I, 2:3, 4. I, 2:3, 4. I, 2:3, 4. I, 2:3, 4.*

*d, u. d, u. d, u. d, u. | d, u. d, u. d, u. d, u. | d, u. d, u. d, u. d, u.*

By the help of this *Example*, and by observing other *Lessons* of *Music* in *Common-Time*, you may be able to *Beat* and perform any *Lesson* in this Sort of *Time*; still dividing the *Semibreve* into what Sorts of *Notes* you please, according to its *Measure*.

*Syncopation*, or *Driving* of *Notes*, is very difficult for young *Beginners*, by reason your *Hand* or *Foot* is either put *down* or *up*, while the *Note* is sounding: But the foregoing *Examples* (as *Page 10*) are sufficient to give you a right *Understanding* of them, by telling 1, 2, with the *Hand down*; and 3, 4, with it *up*, as you see it marked over the *Notes*. But next I shall say something

## § 2. Of the Measure and Proportion of Tripla-Time, and all its various Moods.

*Master.* **T** *Tripla-Time* is measured by *Odd Numbers*, as 3, 6, 9, &c. each *Bar* including either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*; two of which must be sung, or played with the *Hand*, or *Foot down*, and one *up*; so that you are just as long again *down* as *up*.

Observe,

Observe, that the slowest *Mood* in *Tripla-Time* is always  $\frac{1}{4}$ th quicker in every *Bar* than the *Measure* of the *Semibreve*, though every *Bar* is called a full *Measure*, according to the *Measure* of *Time*, and so indeed it is ; for if a *Bar* should include the Quantity of three *Semibreves*, they are sung, or play'd but the Length of three *Minims* ; or if three *Minims* in a *Bar*, they are counted but the *Time* of three *Crotchets* ; though in *Psalmody* they are often sung somewhat slower, being sometimes more suitable to the *Words*.

The First, and generally the slowest *Mood*, is called *Sesquialtera Proportion*, being a *Triple Measure* of three *Notes* to two such like *Notes* in *Common-Time*, and sung, or play'd in the same *Time* ; which is one fourth Part quicker in every *Bar*. This *Mood* includes three *Minims* in a *Bar*, and is performed in the same *Time* as two in *Common-*

*Time*, being marked thus,  $\frac{3}{2}$ , and called *Three to Two*, and reckoned the *Measure* of three *Crotchets* ; two to be sung, or played down, and but one up.

The Second Sort, is called *Three to Four* ; being as quick again as that of  $\frac{3}{2}$ , being marked thus,  $\frac{3}{4}$ , each *Bar* including three *Crotchets*, or one pointed *Minim* ; two to be performed with the *Hand*, or *Foot* down, and one up.

The Third Sort, is called *Three to Eight* ; being as quick again as that of  $\frac{3}{4}$ , being marked thus,  $\frac{3}{8}$ , each *Bar* including three *Quavers*, or one pointed *Crotchet* ; two to be sung, or played with the *Hand*, or *Foot* down, and one up.— Those are all the *Moods* that are generally used in *Vocal-Music* : But let me give you

An Example of the three *Vocal-Moods* in *Tripla-Time*, viz.

Three to Two.				Three to Four.				Three to Eight.			
1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3.				1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3.				1, 2 : 3. 1, 2 : 3. 1, 2 : 3. 1, 2 : 3.			
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$
d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.	d, u.
				C 3				Scholar.			

Scholar. Sir, *Are these all the Moods in Tripla-Time?*

Master. No: There are six other *Moods* used in *Instrumental-Music*, called *Instrumental-Moods*; two of which are measured by one *prick'd Semibreve*, by dividing it into six *Crotchets*, or six *Quavers*; and the other four are different in *Measure*: Two of these *Moods* are called *Double Tripla-Time*, their *Movements* being as quick again as the two last *Moods* of the former *Example*; the upper *Figure* of 3 being altered to a *Figure* of 6.

The *First* of these *Double Tripla-Time Moods*, is called *Six to Four*; each *Bar* including six *Crotchets*, or so many lesser *Notes* as will amount to one *pointed Semibreve*; four to be played with the *Hand down*, and two *up*, marked

thus,  $\begin{array}{c} \overline{\overline{6}} \\ \overline{\overline{4}} \end{array}$ .

The Second Sort of *Double Tripla-Time*, is called *Six to Eight*; each *Bar* including six *Quavers*, or so many lesser *Notes* as will amount to the *Measure* of one *pointed Minim*, marked thus,  $\begin{array}{c} \overline{\overline{6}} \\ \overline{\overline{8}} \end{array}$ , being as quick again as

that of  $\begin{array}{c} \overline{\overline{6}} \\ \overline{\overline{4}} \end{array}$ . But let me give you

*An Example of the Two Double Tripla-Time Moods, viz.*

Six to Four.                      Six to Eight.

1 2 3 4:56. 1234:56. | 1 2 3 4:56. 1234:56.

d ——— u.      d, u.      d ——— u.      d, up.

There are two other *Moods* called *Triple Tripla-Time Moods*; the slowest *Mood* of which being  $\frac{1}{3}$ d quicker than the last *Example* of *Double Tripla-Time*.

The



The First Sort of *Triple Tripla-Time*, is called *Nine to Four*; each *Bar* including nine *Crotchets*, or so many lesser *Notes* as will amount to the same *Measure*, and marked thus,  $\frac{9}{4}$ ; six to be played down, and three up.

The Second Sort of *Triple Tripla-Time*, is called *Nine to Eight*; each *Bar* including nine *Quavers*, or so many lesser *Notes* as will amount to the same *Measure*; six to be played down, and three up; being as quick again as that of  $\frac{9}{4}$ , and marked thus,  $\frac{9}{8}$ . But next I shall give you

An Example of the Two *Triple Tripla-Time* Moods, viz.

*Nine to Four.* *Nine to Eight.*

d ————— u.      d ————— u.      |      d ————— u.      d ————— up.

There are two other Sorts of *Tripla Time*, called *A Fourth Tripla-Time*; the slowest *Mood* being  $\frac{1}{3}$ d quicker than the last *Mood* of the last *Example*.

The First *Mood* of *Fourth Tripla-Time*, is called *Twelve to Four*; each *Bar* including twelve *Crotchets*, or so many lesser *Notes* as will amount to the *Measure* of three *Semibreves*; eight to be played with the *Hand*, or *Foot* down, and four up, and marked thus,  $\frac{12}{4}$ .

The Second Sort of *Fourth Tripla-Time*, is called *Twelve to Eight*; each *Bar* including twelve *Quavers*; eight to be played with the *Hand*, or *Foot* down, and four up, and marked thus,  $\frac{12}{8}$ ; so that you are as long again down as up; being as quick again as  $\frac{12}{4}$ . But let me give you another *Example*

Of

## A New INTRODUCTION

Of the Two Moods of Fourth Tripla-Time, viz.

Twelve to Four. Twelve to Eight.

1 2 3 4 5 6 7 8 : 9 10 11 12. 12 3 4 5 6 7 8 : 9 10 11 12. | 1 2 3 4 5 6 7 8 : 9 10 11 12. 12 3 4 5 6 7 8 : 9 10 11 12.

d ——— u.      d ——— u. |      d ——— u.      d ——— up.

These are all the *Moods* that ever I saw used in *Time*, either in *Vocal*, or *Instrumental Music*; so that there may be properly said to be *Nine* several *Moods* in *Tripla-Time*, each *Mood* being quicker in every *Bar* than another: Which *Moods* I will set down in order one after another, thus,

3	3	3	6	6	9	9	12	12
2	4	8	4	8	4	8	4	8

Observe, that both in *Common-Time*, and also in *Tripla-Time*, that your *Hand*, or *Foot* must be down at the Beginning of every *Bar*; for which Reason all long *Notes* should stand first in every *Bar*; lest in *Tripla-Time*, the *Motion* of your *Hand* be contradicted: Tho' many careless *Authors* have set a *Minim* at the Beginning of a *Bar*, and a *Semibreve* after it, quite thro' a whole Piece of *Music*, which is quite contrary to the *Motion* of your *Hand*; neither can it be allowable, unless it be at the *Note* before a *Close*, or where it can't be well avoided. Also all odd *Notes* before a *Bar*, must be performed with the *Hand* or *Foot* up.

Scholar. Sir, I apprehend the true Nature of every *Mood* of *Time*, by your plain and easy Examples; but I have read in Mr. Playford's *Introduction* concerning *Time*, and he says that Six to Four, and Twelve to Eight, must be beat as many down as up; and he also calls it *Common-Time*.

Master. 'Tis true he does, but in my Opinion he is much in the Wrong on't; for I cannot conceive which Way *Common-Time* can be mark'd with odd Figures; for if one *Semibreve* makes one *Bar* in *Common-Time*, I cannot apprehend how one *Prick'd-Semibreve*, or three *Minims* can make a *Bar*; which is but still the same Proportion as *Three* is to *Two*; only the *Minims* are become *Crotchets*, and the *Crotchets* *Quavers*, and play'd as quick again: But let *Instrumental*

mental Practitioners use which Way they most effect.

I would have you observe, that *Rests* are of the same *Measure* as *Notes*; and wherever you meet with a *Semibreve Rest*, it serves for a *Whole Bar* of *Time*, in either *Common-Time*, or in *Tripla-Time*. You will also often meet with a *Double Bar* drawn thro' between two *single Bars*, when the *Time* is not perfect on either Side of the *Double Bar*; both of which *Bars* making one *Bar* of *Time* as thus:

Example.



N. B. That the lower *Figures*, 2, 4, 8, &c. in all the *Moods* before mention'd, denote the *Composition* to be to the *Measure* of such like *Notes*, as will make one *Bar* in *Common-Time*.

Yours, W. TANS'UR.



## CH A P. V.

Of TUNING the Voice; And of the several Graces used in Music.

Master. **T**HE first Thing to be observed by a *Vocal Performer*, is to have your *Voice* as clear as possible; giving every *Note* a clear and distinct *Sound*; neither forcing the *Sound* through your *Nose*, nor blowing your *Breath* through your *Teeth* with your *Mouth* shut; (which is the Fault of a great many) which is very offensive to a *Musical Ear*, when ever they sing alone; and then proceed to some short Lesson: But I shall give you the first *Lesson* commonly taught by *Musicians*, in *Two Parts*, in *Common Time*; with an *Astrick* \* placed between the two *Half*, or *Semitones*; Which *Lesson* is called

D

The



# A New INTRODUCTION

*The* EIGHT-NOTES, *Ascending and Descending.* Lesson I.

*Tenor.*

*Bass.*

Scholar. *Sir, I apprehend the true Meaning of this Lesson, but only I cannot sing them in right Tune.*

*Master.* The true and exact *Tuning* of this *Lesson*, is to observe the two *Half*, or *Semitones*; which are from *Mi* to *Fa*, and *La* to *Fa*, ascending; and from *Fa* to *La*, and *Fa* to *Mi*, descending; and all the rest are *whole-Tones*. Suppose the *Whole-Tone* be an *Inch*, the *Half-Tone* is but half an *Inch*; which is a *Mathematical Demonstration*. But the better to explain what I have said, I have here contriv'd

*A Mathematical SCALE of all the Semitones included in an Octave, or 8th, with the Concords and Discords figur'd; and the Notes on the Lines and Spaces, by way of Inches.*

**Cords Names.** *Unison.*  $\flat 2d$ ,  $\sharp 2d$ ,  $\flat 3d$ ,  $\sharp 3d$ ,  $4th$ ,  $\sharp 4th$ ,  $5th$ ,  $\flat 6th$ ,  $\sharp 6th$ ,  $\flat 7th$ ,  $\sharp 7th$ ,  $8th$ .

By Flats

Proper Notes

By Sharps

Semitones

Notes on the five Lines

††† This Scale is drawn according to the *Keys* of the *Organ*, &c. which shows that an *Octave* may be divided into 12 *Semi*, or *Half-Tones*; But the twelfth *Chapter* of this *Book* gives a proper *Name* to every *Degree* of *Sound* when compared together.

*N. B.* That *G* #, and *A* b, are *Unison* to each other, and so likewise are the rest that are *slur'd*, which the foregoing *Scale* will demonstrate: The *Proper-Notes* being *Semibreves*, and the others *Slur'd Minims*, &c.

Lesson II. *The Eight Notes; with the true Proof of every Interval, in the G-Cliff.*

Ascending. 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

*S l m, s m; s l m f, s f; s l m f s. s s; s l m f s l, s l; s l m f s l f, s f; s l m f s l f s, s s.*

Descending. 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

*S f l, s l; s f l s, s s; s f l s f, s f; s f l s f m, s m; s f l s f m l, s l; s f l s f m l s. s s.*

Lesson III. *Of Skipping-Notes, moving by Leaps.*

3d, 4th, 5th, 6th, 7th, 8th. | 3d, 4th, 5th, 6th, 7th, 8th. | 1, 2, 3, 4, 5, 6, 7, 8.

*Sol Mi, sol fa, sol sol, sol la, sol fa, sol sol; sol la, sol sol, sol fa, sol Mi, sol la, sol sol; sol fa, la sol, fa Mi, la sol.*

*N. B.* That the same is understood in any other *Cliff*, as well as in this.

When you have once got Master of those three *Lessons*, you may next proceed to some short *Psalm-Tunes*; which are as easy as any *Lesson* that can be set. But next I shall say something of the several *Graces* used in *Music*; which is the Perfection of a *Singer*, be it either *Man*, or *Woman*, &c.

§ 2. Of the several GRACES used in Music.

Scholar. *WHAT* is a Grace?

Master. A *Grace* is a *Shake*, *Turn*, or *Humour* of the *Voice*, or *Instrument*; which when used in a proper Place, and performed to Perfection, is so *Ornamental* to *Music*, that it fills the *Heart* with the *Spirit* of *Harmony*; so that nothing else is required after it, if it ends right, and in a regular *Key*.

Scholar. *What* is the first and fundamental Grace? pray tell me; and not let me be like many conceited Fools, who begin in the Middle of a Rule, to look for both Ends, not knowing which *Way* is right; and argue and prattle about a Thing, that I know nothing of.

Master. In my Opinion, (with Submission to better Judgments) the *Trilloe* or *Skake*, is the most principal Grace used in *Music*; that is, to move, or shake your *Voice*, or *Instrument* distinctly on one *Note*, or Syllable, the Distance of a *Whole-Tone*, as thus:

E X A M P L E.



Sol.

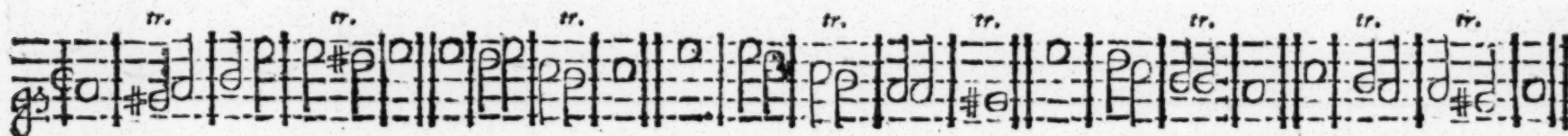
First



First move slow, than faster by degrees; (as you see in every *Bar* of this *Example*) and by observing this Method, you'll certainly gain the Perfection of it.

I do not mean that you should hold your *Shake* so long as in this *Example*; but that you must move as quick as possible while the length of the *Note* is performing; though the *Shake* at a *Close* is held sometimes somewhat longer than the *Time*, for Variety sake. But I will add another *Example*, and place a (*tr.*) over the *Notes* you are to *shake*.

As for EXAMPLE.



The *Trill*, or *Shake* may be used in all descending *Prick'd-Notes*, and always before a *Close*; also on all descending *sharp'd Notes*; and all descending *Semitones*; but none shorter than *Crotchets*.

There is another *Grace* used in *Music* that requires much Judgment, called the *Grace of Transition*; that is, to slur, or break a *Note* to sweeten the Roughness of a *Leap*; and in *Instrumental-Music*, *Transition* is often used on the *Note* before a *Close*. But let me give you an *Example* of this, first as it is usually *prick'd*, with the *Grace* under it, and the *Bass* placed at the Bottom; which is called

D 3

As

## A New INTRODUCTION

An Example of TRANSITION, or Breaking of Notes.

As prick'd.      tr.      tr.      tr.      tr.      tr.

The Grace.)      tr.      tr.      tr.      tr.      tr.

Bass.)

So those are the most usual *Graces* used in *Music*.

Yours, W. TANS'UR.



## C H A P. VI.

*Of the several KEYS in Music ; And of Transposition of Keys.*

**Master.** IN *Music* there are but Two *Natural*, primitive *Keys*, viz. *C* *faut*, the *sharp* and cheerful *Key* ; and *Are*, the *flat* and melancholy *Key* : And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the Beginning of the five *Lines* ; which brings them to the same Effect as these two *Natural-Keys* ; but first I shall give you

An

An Example of the Two Natural-Keys.

*A*, the Natural Flat Key. | *C*, the Natural Sharp Key.

Tenor. La. Fa.

Bass. A. Key. | C. Key.

Scholar. What difference is there in Two Keys? and why is one called Flat, and the other Sharp?

Master. The First is called *A*, the Natural Flat Key, by reason it hath the *Lesser Third*, *Sixth*, and *Seventh* above its Key, or Key-Note.

The Second is called *C*, the Natural Sharp Key, it having the *Greater Third*, *Sixth*, and *Seventh* above its Key, which is half a *Tone* sharper than the *Flat Key*, in the very first *Third*: So that one may well be called *Flat*, and the other *Sharp*.

Scholar. What is a Key? or what is meant by the *Word Key*?

Master. A Key, or Key-Note, is the last Note of the *Bass*, which contains the *Air* or Judgment of the whole Song; so that a *Tune* depends as much on a proper Key, or a proper Sound given to that Note, as a Sermon does on a *Text*; which ends the Song like a *Period* at the End of a Sentence: The *Bass* being the Foundation of all the other Parts. But I shall next say something

§ 2. Of



## § 2. Of TRANSPOSITION of Keys.

*Master.* **T**O *Transpose*, signifies to remove from one Place to another; but the first Thing to be considered is the *Mi*, or *Master-Note*, which guideth all the other *Notes*, both above and below; and also bringeth all other *Artificial-Keys* to the same *Nature*, as the *Two Natural-Keys*; the *Mi* being next above the *Key-Note* in the *Flat-Key*, and next below the *Key-Note* in the *Sharp-Key*; as you may observe in the two *Keys* before mentioned.

*Transposition* is perfected by shifting the *Mi*, which is a *sharp Note*; by first placing a *Flat* on its *Place*, which removes the *Mi* a 4th above, or 5th below the Place where it was before; so that by adding a *Flat* every Time on the *Mi-Note*, (by one at a Time) it causes the *Mi* to shift every Time a 4th above, or 5th below; as you may observe in this *Example*.

Of Transposition of the *Mi*, by Flats; in two Cliffs.

*B, proper.*    *E,*    *A,*    *D,*    *G,*    *C,*    *F, B, proper.*

*Tenor.*

*Mi, Mi, Mi, Mi, Mi, Mi, Mi, Mi,*

*B, proper, E, A, D, G, C, F, B, proper.*

*B.*

But

But to render more easy what I have said, keep this *Verse* perfect in your Memory, viz.

† { If that by Flats your Mi you do remove,  
† { It must be called in the fourth above: — Or a fifth below its former Place. }

*Transposition by Sharps*, is contrary to that by *Flats*; for by *Sharps* it moves always a *fifth* above, or a *fourth* below its former Place; also the *Mi* stands in the same *Line*, or *Space* with the *Sharp* last added: But I shall give you another *Example*.

Of Transposition of the *Mi*, by Sharps, in two Cliffs.

The image shows two musical staves, Tenor and Bass, illustrating the transposition of the note Mi by Sharps. The Tenor staff is on top and the Bass staff is on the bottom. Both staves are marked with a clef and a key signature of one sharp (F#). The notes are as follows:

Staff	1st Note	2nd Note	3rd Note	4th Note	5th Note	6th Note	7th Note	8th Note	9th Note	10th Note
Tenor	B, proper.	F,	C,	G,	D,	A,	B, proper.	Mi,	Mi,	Mi,
Bass	B, proper.	F,	C,	G,	D,	A,	B, proper.	Mi,	Mi,	Mi,

The notes are written on a five-line staff with a clef. The first sharp is on F. The notes are: B (proper), F, C, G, D, A, B (proper), Mi, Mi, Mi. The notes are written on a five-line staff with a clef. The first sharp is on F. The notes are: B (proper), F, C, G, D, A, B (proper), Mi, Mi, Mi.

Here you see the first *Sharp* is founded on *F*; the rest being added on a *fifth* above, or a *fourth* below, (by one at a Time.) But the better to explain what I have said, keep this *Verse* perfect in your Memory, viz.

† { If that by Sharps the *Mi* removed is,  
† { Rise up five Notes and then you cannot miss: — Or a fourth below. }

Scholar. Sir, I thank you most heartily: But why cannot the *Mi* be brought Home again, as well by Sharps as it was by Flats?

Master. If the *Mi* could be moved but once more, by adding another *Sharp* on *E*, it might be done; but this cannot, because there is no Places for the *Half-Tones*; do but examine such an *Example*, and you will find that no more *Sharps* can be added to any *Lesson* of *Music* whatsoever.

E

Scholar.

Scholar. *Why was Transposition invented? and why is the *Mi* shifted out of its primitive Place?*

Master. *Transposition was invented to bring every Composition as near as possible within the Compass of the five Lines, when the two Natural-Keys could not keep within Bounds; especially the Sharp-Key; if the Music did rise an Eighth above the said Key-Note. Likewise the *Mi* is shifted to bring all other Artificial Keys to the same Effect as the two Natural Ones, viz. *A*, and *C*: But I shall next set you down*

*An Example of all the seven Flat-Keys, to the same Effect as Are, the Natural Flat-Key.*

*Tenor and Bass.*

*A, Natural-Key.*

The musical notation is arranged in four systems, each containing two staves (Tenor and Bass). The keys are labeled below the staves:

- System 1: *A, b* (Tenor), *B, b* (Bass)
- System 2: *C, b* (Tenor), *D, b* (Bass)
- System 3: *E, b* (Tenor), *F, b* (Bass)
- System 4: *G, b; A, Natural, b.* (Tenor), *A, Natural, b.* (Bass)

*An*



An Example of all the seven Sharp-Keys, to the same Effect as C-faut, the Natural Sharp-Key.

Tenor and Bass.  
C, Natural-Key.

C, D, E, F, G, A, B, C, Natu.

By these Examples you may Transpose any Tune to any of these several Artificial-Keys, by either Flats, or Sharps. Give yourself but the Trouble to trace over these seven several Keys, and you will find them still the same in Effect as Two, but you are not confined to the Self-acting of them all, so you but observe the Places of the Semitones: But if any of these Keys seem difficult to you, you may transpose them into any other, by the Rules before mentioned;

for *Solfaing*, was only intended to guide young *Practitioners* to the true Understanding of *Tones*, and *Semitones*; and to give a proper Distinction one from another, &c.

Scholar. Sir, I humbly thank you, for I think you have added and explained this Branch in a far better Method than any that wrote ever on this Subject, and also brought the same to an exact Rule; and plain to be understood by the meanest of Readers.

Master. Thus have I Transposition well survey'd,  
 And its Original have open laid;  
 But Mi the Master-Note does bear the Sway,  
 And brings all Music to a Proper-Key.  
 'Tis their own Faults that will no wiser be;  
 Read but my Book, and then they'll plainly see  
 All Errors plain; which done without Attention,  
 By Mad-brain'd Authors, who love their own Invention;  
 Which false, and crooked are to understand,  
 Fix'd on no Key, no Voice can them command;  
 Yet they can prate, like self-conceited Fools,  
 And bear great Sway, but know no Music-Rules.  
 Tho' Fourteen Keys I've written here in view,  
 Yet in effect, you see there are but Two:  
 A Rule for which I've grounded in this Section;  
 Which being Transposition to perfection.

Yours, W. T A N S' U R.

C H A P.



C H A P. VII.

Of INTONATION; or some useful Directions concerning the regular Sound, or Pitch of the Keys in Vocal-Music.

*Master.* **T**H E R E is nothing more necessary to be understood by a *Vocal Performer* than the right *Pitch*, or *Sound* given to the *Key-Note*; for without a *Tune* be founded on a proper *Sound*, (that is, neither too high, nor too low,) it never can give any *Pleasure* or *Delight* either to the *Performer*, or *Hearer*, &c.

Therefore, I shall add some few *Instructions*, by which you may be able to carry on all *Parts* of *Music*, in a true *Decorum*. *Ex. Gr.*

First, take a *View* of all *Parts*, and prove their *Compass* of *Notes* above the *Key-Note* of the *Bass*; also all *Notes* below the *Key* of the *Bass*; (if any should so happen;) then try if your *Voice* will perform all *Notes* both above and below, in all *Parts*; so that you can reach the highest *Notes* without squeaking above, and without grumbling below: Which if you can perform *clear*, and also all the *Performers* of the other *Parts* move in perfect *Harmony*; then the *Song* may be said to be *Pitched* in a *Proper-Key*. (*Ex. gr.*)

Suppose your *Key* be on *G* #, and your *Tenor* should rise a *Fifth* in *Compass* above the *Key*, and your *Bass* reach to *G*, the *Eighth* below; (which is twelve *Notes*;) then prove your *Song* in this *Manner*, both *Bass* and *Tenor*. Let the *Bass* give the *Sound* first, and let there be but one *Leader* to each *Part*; the *Tenor* leading the whole *Song* in true *Time*: And by this *Method* you may give the true *Pitch* to any *Key* whatsoever; for which *Use*, a *Pitch-Pipe* is very useful first to learn by.



Yours, W. TANS'UR.



## C H A P. VIII.

*Of the several CONCORDS, and DISCORDS; both Perfect, and Imperfect: And of the Figures, used in the THOROW-BASS: With some general Rules for Tuning the Virginals, Harpsichord, or Spinnet.*

*Master.* **T**H E R E are but Four CONCORDS in *Music*, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eights*, or *Octaves* are also meant.) The *Unison* is called a *Perfect Cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *Imperfect*, if the *Composer* pleases. The *Third*, and *Sixth* are called *Imperfect*; their *Sounds* not being so full, nor so sweet as the *Perfects*: But in Four Parts the *Sixth* is used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*.

The Meaning of the Word *Imperfect*, signifies that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for as the *Lesser*, or *Imperfect*, or *Minor Third* includes but three *Half-Tones*; the *Greater*, or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *Greater-Fourth* comes very near to the *Sound* of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor-Fifth*: But I will let you

*An Example of the several CONCORDS and DISCORDS, with their Octaves under them.*

CONCORDS.				DISCORDS.		
1.	3.	5.	6.	2.	4.	7.
8	10	12	13	9	11	14
15	17	19	20	16	18	21
22	24	26	27	23	25	28

Their *Octaves*, or *Eights*— { &c.

*N. B.* That if a *Voice*, or *Instrument* could permit to Ten Thousand *Octaves*, they are all still as one, and the same in Nature.

But I shall next set you down another *Example*, of all *Concords*, and *Discords*; both *Perfect*, and *Imperfect*; (*Major*, or *Minor*,) as they stand in Order; their *Interval*, or Distance being counted between *Tenor* and *Bass*, in the *G-Cliff*.

C O N-

CONCORDS.                      DISCORDS.

I.	3ds.	5ths.	6ths.	8ths.	2ds.	4ths.	7ths.
The Unison.	Major 3d.	Minor 3d.	Major 5th.	Minor 5th.	Major 6th.	Minor 6th.	8th. Oct.
	Major 2d.	Minor 2d.	Major 4th.	Minor 4th.	Major 7th.	Minor 7th.	

By this *Example* you see how *Concords* and *Discords* are made either *Greater*, or *Lesser*, (*Perfect*, or *Imperfect*,) without the Help of either *Flats*, or *Sharps*; (except the *Major 4th*;) But they may be made in *Composition* either *Greater*, or *Lesser*, by adding either *Flats*, or *Sharps* to one of the *Parts*, that stands joyned with another; and that *Discords* may be used in *Composition*, if mixed with Judgment; which you will better understand hereafter.

§ 2. Concerning FIGURES, used in the Thorough-Bass.

*Master.* THE Thorough-Bass is mostly performed by the *Organ*, *Harpſichord*, *Spinnet*, or *Theorbo*, &c. being often intermixed with *Figures*, which are placed either over, or under the *Notes* of the *Ground*, or *Bass*. These *Figures* are to direct the Performer to strike in the other *Parts*, or *Notes*, either a *Third*, *Fourth*, *Fifth*,

*Sixth*, *Seventh*, or *Eighth*, &c. above the *Ground*; and set down as thus,

Observe that where there is only a *single Flat*, or a *single Sharp* is marked, those *Flats* or *Sharps* denote that you must sing, or play either *Flat*, or *Sharp Thirds*: But where nothing is marked, then *Common Concords* are played. Also where *4ths*, *7ths*, &c. (which are *Discords*,) are only marked, they are only set to introduce other *Common Concords*.

*Concords* to follow, *i. e.* such as lie next, or the nearest *Interval* to follow next, as the *Rules* will admit, &c.—Many *Authors* only mark their 3ds with *single Flats*, or *Sharps*; also 4ths, 6ths, 7ths, &c. and omit figuring the *Common Concords*, (which are 5ths, 8ths, 12ths, 15ths, &c.) But I rather should chuse to have all marked down, to avoid Mistakes.

\* \* Two *Fifths*, nor Two *Eighths*, are not allowed to be played together, neither rising nor falling; (as well as in *Composition* :) Therefore the best Way to avoid a *Consecution* of two, or more, is, to move your *Hands* contrary one from another, on either the *Organ*, *Virginals*, *Harpfichord*, or *Spinnet*, &c. A *Scale* of which you have at the Beginning of the *Third Book*. But next I shall give you

§ 3. Some general Rules for TUNING the Virginals, Harpfichord, or Spinnet.

*Master.* IN Tuning the *Harpfichord* or *Spinnet*, observe first to Tune the *G-Cliff* by a *Concert Pitch-Pipe*: Next Tune the 8th *Perfect*, either above, or below; (for all 8ths are the same;) then Tune 3ds, 5ths, &c. that are in the *System* of the *Octaves*.—Observe also, to Tune all *Sharp* 3ds, as *sharp* as possible; and all 5ths as *flat* as the *Ear* will permit; which will render the *Music* more fuller. But the better to explain what I have said, I shall give you

An Example of Tuning by Notes.



By observing this Method, you may put your *Instrument* in perfect *Tune*, in order to perform any *Concord*, or *Discord*, either *Perfect* or *Imperfect*; both *proper Keys*, and *Music's*, or *Semitones*; according to the *Scale* of all the *Keys*, which fronts the *Title-Page* of *Book III*.

Yours, W. TANS'UR.

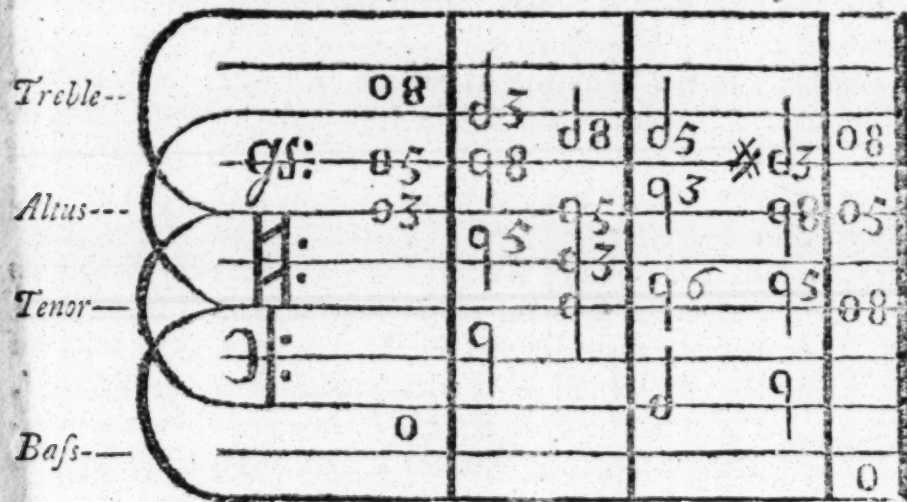
C H A P.



CHAP. IX.

Shewing how to compare one Part of Music with another.

Master. **T**HE Interval, or Distance between 3ds, 5ths, 6ths, 8ths, &c. are called *Concords*, and some others *Discords*, and also their *Octaves*. I shall therefore draw eleven *Lines* according to the *Scale of Music*, and place the three *Cliffs* in their usual *Places*; by which you may count the true Distance of all *Intervals*; which is  
A Scale of all the FOUR PARTS of Music.



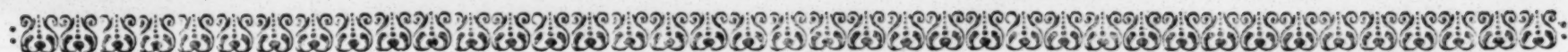
By this *Scale* you may see the true Distance, and also the *Places* of all the *Four Parts* of *Music*, according to the *GAMUT*.

I cannot omit but give my *Opinion*, that it is the best and easiest *Way*, to set the *Cliff* of the *Alto* on the middle *Line*, and place the *Notes* accordingly; which is done in the two following *Books*: But to know the *Nature* of these *Four Parts*, I refer you to *Page 60*. Yours, W. TANS'UR.

These *Four Parts* are taken out of the other *Scale*, and set down in *Score* in their proper *Places*, one above another, as they proceed from the *Bass*.

F

CHAP.



## C H A P. X.

Of THEORETICAL-MUSIC: Containing a Mathematical-Demonstration of the Nature of Sound ;  
and of the Rations, and Proportions of Harmony.

*Master.* I T hath always been allowed by all profound and judicious Observers in this Science, “ That all  
“ *Sound* is made by *Motion* ; and that this *Motion* requires a *Medium*, or *Air*, to carry it distant ;  
“ and that so far as the *Medium* passeth, so far passeth the *Motion* with it : And when its *Motion* ceaseth, then  
“ must the *Sound* cease also.”

By this I observe, that if it meets with any Obstacle, or Hindrance in the Way that it passeth, it strikes and shakes at every one it passes ; making *Echo*’s and *Sounds* according to the Nature of the Obstacle whom it meets, ’till it pass thro’ the *Medium*, or *Sphere of Activity* : But if it meets with no Hindrance, then it passeth into the *Sphere* of the *Air*, or *Medium*, according to the Force of the *Sonorous Body* ; which Body is as the *Centre* ; tho’ not passing to the *Centre* directly, but in a certain Degree of Quickness, or Velocity.

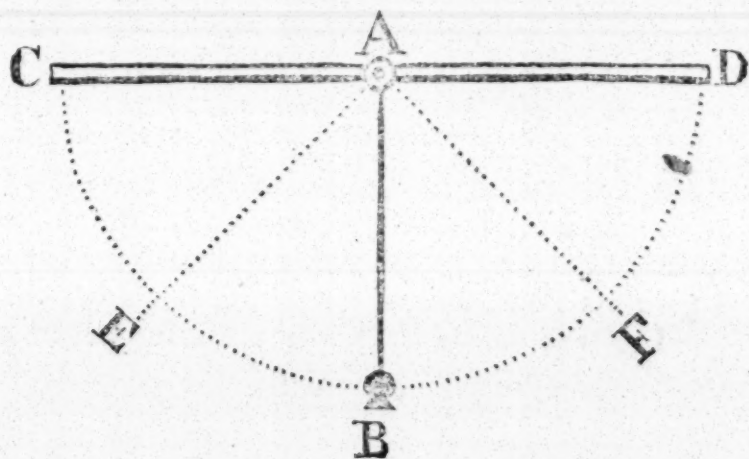
Hence it is, that all *Sounds* do move with *Vibration*, *Oscillation*, or a trembling *Motion* from the *Sonorous Body* ; as the *Ear* may demonstrate either by a *Bell*, *String*, *Pipe*, &c. or any other *Sonorous Body* whatsoever : Their *Vibrations*, or Tremblings being either equal, or unequal ; swifter, or slower, according to the *Nature*, or Constitution of their Bodies ; the *Vibrations*, or Tremblings of their Bodies being that by which all particular *Sounds* are constituted, and discriminated, or divided ; and carried along the *Medium*, or *Air* in the very same *Measure* ; and that the *Vibrations*, or Tremblings of the *Air* are carried along with it, in the very same *Velocity*, or Quickness ; or else when it arrives more distant, it would not be in the same *Sound* : Therefore, I am of Opinion, that was there no *Air*, there could be no *Sound* ; especially at a Distance from the *Sonorous Body* ; from which Bodies all *Sounds* do proceed, and do arrive from a certain *Pitch*, or *Tension* ; *i. e.* either *Grave*, or *Acute*, according to the Greatness of the *Tension* of the *Sonorous Body* ; which Body is called, *The first Element of Sound* ; or, *The Element of Music*. I could largely discourse on this Point, *viz.* How, and what conveys all Sound both to the Ear and Understanding, &c. But as Room is as small as Encouragement, I shall omit such like Insertions ’till farther Opportunity : Which may probably take place, in my intended *Harmonical-Spectator*.  
Scholar.

Scholar. From whence did arrive the Measure of Time, and also the Proportion of Sound?

Master. The whole Theory of Music proceeds from the Vibrations, Oscillations, or Tremblings of the Sonorous Bodies, both in Time, and Measure, and Proportion of Sound; for what Bodies are most Acute, the more swift are their Vibrations, or Tremblings; and what Bodies, or Sounds are more Grave, the more slow are their Vibrations, Oscillations, or Tremblings: Therefore, the first Principal by whom the Nature of Harmonical Sounds was found out, was by the Measure and Proportions of the Vibrations of the Sonorous Body, or Sounding Body: So that any Note, or Tune is made by one certain Measure of the Velocity, or Quickness of the Vibrations: I mean that such a certain Measure of Courses and Recourses doth in such a certain Space of Time, constitute, or appoint such a certain determinate Tune: And also its Continuance of Sound to the last, depends only upon the Equality of the Time of its Vibrations; as you may observe by a Wire String after it is struck; and that the Graver the Sound is, the slower are its Vibrations, Oscillations, or Tremblings; as was first observed (as some Greek Authors say) by Pythagorus.

Scholar. Sir, have you no true and exact Way to measure Time?

Master. Yes, Since the ingenious Galileo hath discovered to us the Use of Pendulums, Time, and Proportion is far better understood than ever it was before he invented them; of which Instrument I shall first draw its Form, and afterwards explain its Motion, and also its Use. The Form is thus:



F 2

E X P L A-



## E X P L A N A T I O N.

First take either a *Wire*, or *String*, of what Length you please, and hang, or fasten a *Weight*, or *Plummet* at one End; then make a Hole, or Noose at the other End, and hang it on a *Needle*, or *Centre*; then let it hang still, and it will be *perpendicular* as from *A* to *B*; then draw up the *Plummet* to the Semicircle *C*, and let it fall, and it will *oscillate*, or swing towards *D*; moving both *Course* and *Recourse*, (or *forward* and *backward*) 'till it rest *perpendicular* on *B* to *A*.

Here you may observe, though it range a greater Compass between *C* and *D*, than it does between *E* and *F*, yet it always keeps a constant and true *Motion of Time*, both forwards and backwards from *C* to *D*, as it does from *E* to *F*, 'till it rests on *A*; for the further Compass it ranges, the *swifter* it moves, and still in the very same TIME as it does when it ranges shorter.

N. B. That whensoever I speak of the *Vibrations*, or *Oscillations*, I mean the *Courses*, and *Recourses*, from one Side to the other; and not the *Centre*, *B*, by which it passeth.

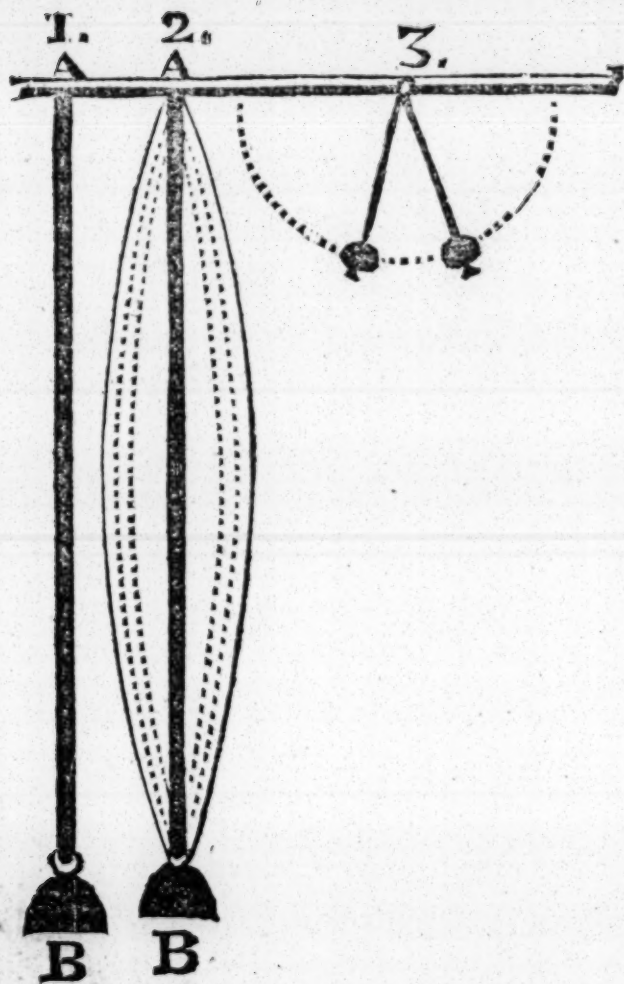
“ Now if you would make your *Vibrations*, *Oscillations*, or *Courses* as *swift* again, make your *Pendulum* but one fourth Part so long, and it will move twice to once, in the same *Time* as it did before. Again, if you would make it as *slow* again, and let it pass but once to twice in the same *Time*, then you must make it four Times as long, and so on to what *Proportion* you please.”

Scholar. Sir, But pray how are these Proportions of Time, applied to the Proportions of Sound.

Master. The Proportions of Sound are constituted by the *Pendulum*, as well as the *Proportion of Time*, Ex. gr. Take a *Chord*, or *Musical-String*, and hang a large *Weight* at one End, and fix the other on a *Centre* to hang as a *Pendulum*; and when it stands still, strike the Top of the *String* with a *Wire* of the same Kind (so as not to move the *Plummet*, or *Weight*) and it will give its *Tune*, and also *oscillate*, or *vibrate* so long as it sounds, and in equal Spaces of Time, 'till its Sound ceases, and rests at its own *Centre*; vibrating widest in the Middle, according to the Nature of a *Double Pendulum*; as appears in the following Margin.

E X P L A

## EXPLANATION.



1. The first *Line* represents a *Musical String*, or *Wire* hanging *Perpendicular* with a *Weight* at the Bottom, as from *A*, to *B*, but untouch'd.

2. The second is the very same *String* just struck, and giving its *Tune*; vibrating widest in the Middle in equal *Times*, 'till its *Sound* ceases; according to the true *Nature* of a *Double-Pendulum*; which *Vibrations* constitutes and determines its *Tune*, according to the *Acuteness*, and *Gravity* of the *Note* it sounds. Therefore, if the *Vibrations* are more quick, then will the *Tune* be proportionably more *shrill*, or *Acute*: But if more slow, than more *Grave*; according to the *Length*, *Tension*, and *Bigness* of the *Chord*, or *String*, and likewise the *Length* and *Weight* of the *Pendulum*. Cast your Eye but steady on the *Sounding-string* as soon as you strike it, and you'll see it *vibrate*, or tremble according to the Figure, *i. e.* open and shut, widest in the Middle, in equal Spaces of *Time*, 'till it ceases, in the very same *Motion* as a *Double Pendulum*; for as the *Pendulum* moves in equal *Time*, so also does the *Vibrations* of the *Chord*, or *String* 'till it cease: And this is the very Reason that *Harmony* comes under *Mathematical Proportions*, both in *Time* and *Tune*. For when two *Strings*, are *Unison* to each other, so are also their *Vibrations*; and as the *Times*, and *Vibrations* of two *Strings*, &c. are contrary to each other, so are their *Intervals* in *Acuteness*, and *Gravity*: For as is the *Length*, so is the *Tune*.

3. The Third Figure represents a *Double-Pendulum*, fixed on one *Centre*, having two *Plummetts* in equal *Motion*, moving according to the *Vibrations* of the *Chord*, or *String*; the *String* oscillating, or vibrating the same in *Nature*.

By these *Examples*, you see the Reasons of the Difference of the Swiftneſs of their *Oſcillations*, or *Vibrations*, tho' you cannot ſo well meaſure them from their Shape; by Reason the greater String *vibrates* ſlower, and the leſs more ſwift; and that their *Oſcillations*, or *Vibrations* gives the *Tune* accordingly: But you may alter their *Tune*, by altering their Length and *Tenſion*, by ſcrewing them to another *Tenſion*, and ſo to any *Interval* whatſoever: By which *Chord*, or *String*, you may diſcover all the *Proportions* which belong to *Harmony*; and alſo more eaſy, than on any other *Sounding Body* whatſoever.

Scholar. Sir, *I have very attentively obſerved the Nature of Sound, both in Tune and Time, and find it very curious; but deſire you'll let me know ſomething relating to the Proportions of Sound.*

Maſter. In the 8th Chapter, I plainly demonſtrated to you all *Concords*, and *Discords*, both *Major*, and *Minor*, and alſo their *Octaves*: But to find out their *Proportions*, we muſt firſt find out their *Numbers*; and afterwards examine how their Production of Sounds cauſe ſome *pleaſant*, and others *unpleaſant*; of which the *Ear* is the Umpire.

Fiſt, The *Ear* allows theſe Four *Intervals* to be *Concords*, from any other Sound given; viz. the 8th, 5th, 3d, 6th, and their *Octaves*. Alſo three *Discords*, viz. the 2d, 4th, 7th, and their *Octaves*.

Theſe ſeven *Intervals* are included in the *System* of an 8th, or *Diapaſon*; which *System* was antiently reputed to be a 4th, and 5th; but the *System* of *Diapaſon* is compounded of them both: But now *Thirds* and *Sixes* are admitted in, and counted as *Concords*; and all included in the ſaid *System*, or *Diapaſon*: Therefore, the *Octave* is but the ſame in *Nature* as the *Unison*, which may be called the *Cloſe*, or End of the *System*; and ſo on to their *Octaves*, as high as can be performed, with either *Voice*, or *Instrument*. The 8th, is therefore judged by the *Ear* to be the chiefſt of all *Concords* whatſoever, and is the only Conſonant *System*: By reaſon if it be added to it ſelf, it ſtill makes *Concords*; and all other *Concords* alſo agree with it, if they do not agree with each other.

1. But to explain their *Proportions*: Tune two muſical *Strings* in exact *Unison* to each other, and by ſtriking them both together, they will *oſcillate*, or *vibrate* in equal *Times*; both *Course*, and *Recourſe*, 'till they ceaſe; when two *Strings* are in exact *Unison* to each other, the one will *oſcillate*, or *vibrate* to the other, tho' untouch'd, which trial will demonſtrate; and alſo yield ſuch an exact *Sound*, that your *Ear* cannot diſtinguiſh whether there be one *Sound*; or two; and their *Sounds* being ſo perfect, they are called *Unisons*; their *Ratios*, or *Proportions* being even, both *Course*, and *Recourſe*, in their *Oſcillations*, or *Vibrations*: Therefore is the *Ration* of the *Unison* called 1 to 1, their *Motions* being equal.



8th. The next *Ration* (in whole Numbers) is, 2 to 1, which makes the 8th; by doubling the same *String*, or placing a *Bridge* in the Middle; and it will produce an 8th to the open *String*, *oscillating*, or *vibrating* two *Courses* in the *Time* of one, of the open *String*, meeting every other *Motion*; which *Ration* is called *Dupla*, as 2 to 1; or *Double-Proportion* to its *Octave*. And all other *Proportions* are found out, only by dividing the *Octave* into the other mean *Rations* which are included in it.

5th. Next take another *String*, that is *Unison* to the open *String*, and divide it into three equal *Parts*; stop off one *Part* with a *Bridge*, and it will produce a 5th to the open *String*; and their *Motions* will unite at every Third *Course*, of its *Oscillations*, or *Vibrations*; which *Ration* is 3 to 2, and called *Sesquialteria-Proportion*; which *vibrates* three *Motions* in the same *Time* as two in *Dupla-Proportion*.

4th. Then take another *String* of the same *Quality* of the open *String*, and divide it into Four equal *Parts*; stop off one 4th *Part*, and place your *Bridge* thereunder, and it will produce a 4th to the open *String*; and its *Motions* will unite at every Fourth *Course* of its *Vibrations*: The *Ration* of which is 4 to 3, and called *Quadruple-Proportion*, which *oscillates*, or *Vibrates* four *Motions* in the same *Time* as it did but three in *Sesquialteria*.

3d. Then take another *Uniting String*, and divide that *Part* which was stopp'd off to make the 5th into two equal *Parts*, and it will produce the *Greater Third* to the open *String*; and its *Motions* will unite every Fifth *Course* of its *Vibrations*: The *Ration* of which is 5 to 4; by reason it *Oscillates*, or *vibrates* five *Courses* in the same *Time* as it did Four in the *Ration* before it.

By this you may easily conceive the *Lesser 3d*, accordingly; its *Ration* being 6 to 5; which *Motions* unite every Sixth *Course*, in the same *Time* as it did Five, in the *Greater Third's Motion*.

N. B. That all *Rations* that are within the Number Six, are *Concords*: And that the *Rations* of *Discords* are innumerable, by reason of their *Cross Motions*, not bearing *Proportion* one to another.

6th. The *Greater Sixth*, is within the Number of the *Concording Rations*; its *Ration* is 5 to 3.

The *Lesser 6th*, (tho' it is not within the Number,) yet it is a far better *Chord*; by reason when joining with the *Octave*, and 4th, from the *Unison*; it having the *Lesser 3d* to one, and the *Greater* to the other; their *Motions* uniting accordingly. Its *Ration* is 8 to 5: And the *Compliment* of 6 to 5, to the *Octave*.

But the better to explain what I have said, I shall draw five *Lines*, and divide them into equal *Parts*, as before mentioned, representing five *Musical Strings*, and also Figure their *Sounds* accordingly; thus:

Open

Open String

In 2 Parts. 8th. 8th.

In 3 Parts. 5th.

In 4 Parts. 4th.

In 6 Parts. 13d. #3d. 4th. 5th. 8th.

*Observe.* That the Fifth String is divided in Six Equal Parts, the First Part when stopt, produceth the *Lesser 3d* to the open String; also the same Compass towards the Right in the Second Place, yields the *Greater 3d* from its own String, when bridged at the first Part. The third Part yields a 4th, the next a 5th, and the next an 8th, from the open Part of its own String.— But I shall give you another *Example* of their Sounds by Notes, with their *Ratio's*, (or *Rations*) figured over them, thus;

An Example of CONCORDS, and their Rations.

Unison.	Thirds.		Fourths.	Fifths.	Sixths.		Eighths.
Rations 1 to 1	6 to 5.	5 to 4.	4 to 3.	3 to 2.	8 to 5.	5 to 3.	2 to 1.
Concords, Unison.	3d. Minor.	3d. Major	4th.	5th.	6th. Minor.	6th. Major.	Octave.

\*\*\* If you divide the Half of a String of any Length into equal Parts, (as Page 18,) you may demonstrate all the Intervals included in the System of Octave, &c.

Scho'ar

Scholar. Sir, I should be more apprehensive of your Discourse, if you would inform me of all the Rations both of the Con- cords, and Discords, in the System of Octave, in a Table by themselves, as they proceed from the Unison.

Master. I confess your Demands are much to the Purpose; therefore I shall accommodate you with such a Table, and also their Compounds, which is properly called, *The Whole System of Harmony*.

Semi- tones.	(Cords Names.)	(Rations.)	(Compounded of a)	(In the Scale.)
12	Eight, or Diapason ————	2 to 1	Fifth and Fourth, &c.	G.
11	Major Seventh ————	15 to 8	Fifth and $\sharp$ Third. — —	F $\sharp$ , or G <i>b</i> .
10	Minor Seventh ————	9 to 5	Fifth and $\flat$ Third. — —	F.
9	Major Sixth ————	5 to 3	Third and Fourth. ————	E.
8	Minor Sixth ————	8 to 5	Fourth and $\flat$ Third. ————	D $\sharp$ , or E <i>b</i> .
7	Perfect Fifth ————	3 to 2	Two Thirds, $\flat$ and $\sharp$ . ————	D.
6	Major Fourth, or Minor Fifth ————	45 to 32	Third Major and Tone Major.	C $\sharp$ , or D <i>b</i> .
5	Perfect Fourth ————	4 to 3	Third Major and Tone Minor.	C.
4	Greater Third ————	5 to 4	Third Minor and Tone Minor.	B.
3	Lesser Third ————	6 to 5	Second Major and Tone Minor.	A $\sharp$ , or B <i>b</i> .
2	Greater Second, or 1 Tone ————	9 to 8	Two Tone Majors. ————	A.
1	Lesser Second, or Semitone ————	10 to 9	One Tone Minor. ————	G $\sharp$ , or A <i>b</i> .
	Unison. ————	1 to 1	One Sound. ————	G.

Scholar. Sir, This Table gives me a very plain Demonstration of all the several Con- cords, and Discords, included in the System of Octave; and also their Compounds; and how they are founded in the Scale of Music: But I have often heard some particular Authors, talk very much of Comma's, Apotomes, Diesis's, Quarter-Notes, &c. by which they say there is some Difference in the Rations, between the Major 4th, and Minor 5th; which seems to prove an Imperfection in our Scale of Music.

Master. In former Days, when Music was in its Obscurity, great Disputes were among the Antients, about the Formation of a Proper Scale, to bring all agreeable Sounds to the Ear; some of which Authors Mathematically divided



divided a *Tone* into 9 Particles, which they called *Natural-Comma's*; and then divided the same into two *Parts*, viz. 5 to one *Part*, and 4 to the other; that *Part* which included 5, was called *Apotome*; and that which included 4, was called *Diesis*; which were called *Greater* and *Lesser Semitones*. Afterwards the *Tone* was divided into 4 *Parts*, (which *Parts* were called *Quarter-Notes*,) the middle *Comma* of the 9 being cut in the middle; but to divide a *Tone* in performance, in four equal *Parts*, they never could determine: And this is the very Reason they pretended to have *Greater* and *Lesser Semitones*, tho' they never could perform them; neither was ever any *Proper Scale* founded to give Directions thereunto.

But in this our Age, *Musick* (as well as other *Arts* and *Sciences*,) is in its Perfection and Purity, by reason our *Scale* is so judiciously contriv'd, that it contains all the several Degrees of *Sound* that the *Ear* can distinguish, with proper *Names* thereunto. Many Persons have objected against the *Scale*, that both it, and also the *Keys* of an *Organ*, &c. are imperfect, on some particular *Concords*; by reason they seem odd, or untunable; which is only owing to the *Composer*, by setting his *Concords* in improper Places, viz. *Sharps* against *Flats*, or *Flats* against *Sharps* in cross Forms, &c.

I appeal to better Judgments than my self, if two *Intervals* contains an equal Number of *Semitones* in each, what Difference can there be, either in their *Sounds*, or *Rations*? Some have accounted the *Minor 5th*, to be in *Ratio*, 64, to 45: But upon Examination, I really cannot conceive any Difference from the *Major 4th*; not doubting but such as have both Judgment, and a *Musical Ear*, will conform to my Opinion. And that *Quarter-Notes*, &c. and *Artificial Comma's* (which some Mathematicians have brought to the  $\frac{1}{1000}$ th *Part* of a *Tone*) cannot be perform'd by either *Voice*, or *Instrument*; which I turn over as useless Mathematical-Suppositions; only fit to fill great Volumes, and puzzle Practitioners.

Thus have I laid down all the most useful and *Natural-Grounds*, *Rations*, and *Proportions* of *Harmony*, which proceed only from the *Vibrations*, or *Oscillations* of the *Courses* and *Recourses* of their *Motions*, from their *Sonorous-Bodies*; which *Motions* determine both *Tune*, and *Time*; and also render their *Sound* more, or less pleasant; according to the equality of their *Proportions*, and uniting of their *Vibrations*, or *Courses*. — Now it lies on your *Part* to put them in Practice, by observing all their curious Concernments belonging to a *Theory*; which will doubtless be Assistant in its *Practic*, and better enable you to undertake the *Rules of Composition*: Which will be the Subject of the next Chapter.

Yours, W. TANS'UR.

CHAP.

## C H A P. IX.

Of PRACTICAL-MUSIC: Containing, some General Rules for the COMPOSITION of Two, Three, Four, Five, Six, Seven, and Eight Musical PARTS: Together with the Composition of FUGE; Or, the Contrivance of CANON; according to the most Authentic Rules.

*Master.* MANY great and obscure *Volumes* in former Ages, have been stuffed so up with so many useless *Scales*, pertaining to the *Rules of Composition*, that they really appear to us very dark; by reason their *Scales* seem more strict than *Musical*; and also writ with so much *Tautology* to fill up the Volume, that the Sense is eclips'd, by their Multitude of Words; some of which *Scales* would almost puzzle the most profound in our Age, to find out either their Use or Meaning.

I am really of the Opinion, that no *Art* or *Science* ought to be explain'd in an obscure Style; for certainly, the easier the *Explanation* is, the better the Matter is understood.—Therefore I shall accommodate the Ingenious Practitioner with such plain and easy *Rules* which will be as pleasant as they are useful; omitting all cramp Words, or *Terms* of Obscurity: Shewing First

## § 1. The Allowed Passages of all Concords, &amp;c.

Tenor moves.

Tenor stands.

## R U L E I.

WHEN one Part moves, and the other Part keeps its Place, the Moving-Part may move to any Concords. As thus:

1 3 5 8 6 5 3 1 : 1 3 5 1 8 6 3 1, &c.

Bass stands.

Bass moves.

G 2

\* Note,

## A New INTRODUCTION

\* Note, That whensoever any single *Concord*, or *Discord* are mentioned, their *Octaves*, or *Eights*, are also meant; (as I shewed in *Chapter the 8th.*)

## R U L E II.

You may take as many *Thirds*, *Fifths*, and *Eights*, as you please, when both *Parts* do *stand*; as thus:



## R U L E III.

Two *Fifths*, may be taken together, both rising and falling, if one be the *Major* and the other be the *Minor*; (and not otherwise;) as thus:

The like is to be understood of 4ths; two of one kind may not pass together, by reason *Transposition* of the *Parts* in *Canon* will render them 5ths.



## R U L E IV.

Two or more *Greater Sixes*, (or *Sixes* of different Kinds,) may be taken together, both rising and falling, either by *Degrees* or by *Leaps*: By *Degrees*, thus.

But *lesser 6ths* together are not good, nor allowable; neither by *Degrees*, nor by *Leaps*.



R U L E



## R U L E V.

You may take as many *Thirds* as you please, either rising or falling together, either by *Degrees*, or by *Leaps*, if one be the *Major*, and the other the *Minor*, (but two *Major Thirds* are not allowed together unless it be before a *Close*, or where it can't be well avoided,) as thus:



## R U L E VI.

If *Two*, or more *Parts* do move gradually, they may move *Ascending* or *Descending*; as thus:



N. B. By these Six *Rules* before mentioned, you see how all *Concords* may be taken and applied: But I shall next shew you how all *Concords* may follow each other, either *Ascending*, or *Descending*, in all their several *Passages*.

*Of the Allowed Passages of all CONCORDS, passing one from another.*

The *Passages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions*, either by *Degrees*, or by *Leaps*; I mean when the *Upper-Part* rises, and the *Bass* falls: Or, when the *Upper-Part* falls and the *Bass* rises to any different *Cord*, that lies between their *Passages*; as the above *Example*. But to give you a more clear *Inspection*, I shall set down all the several *Passages*, of the several *Concords*, as they pass from one to another, beginning first with the *Unison*, and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

G 3

R U L E

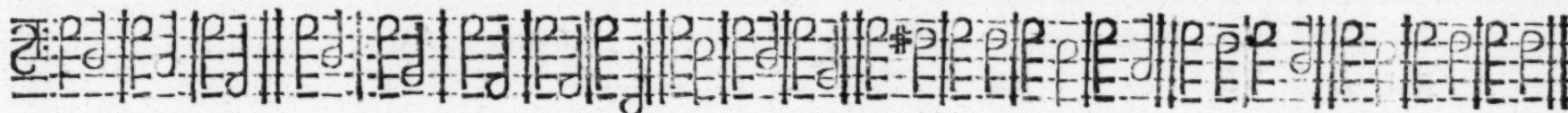
## A New INTRODUCTION

R U L E VII. *Allowed Passages from the Unison.*

*Tenor.* Rises 2ds. | Falls 2ds. | Rises 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



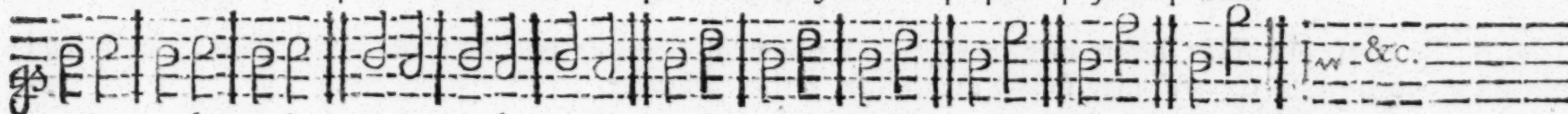
1 5 : 16 : 18 : 1 3 : 1 5 : 16 : 16 : 18 : 15 : 16 : 18 : 1 5 : 1 5 : 16 : 18 : 1 6 : 18 : 1 8 : 18 : 1. 10.



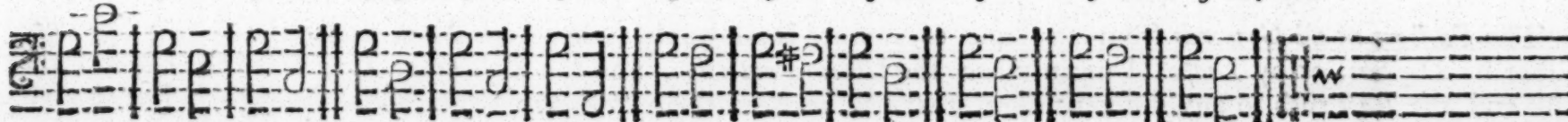
The *Unison* is of so perfect a Sound, that if never so many do sound together, the Ear cannot distinguish them from one and the same Sound: It may be properly used at the Beginning of *Strains*, and also at a *Conclusion*, or elsewhere, when the *Composer* alone pleases.

R U L E VIII. *Allowed Passages from Thirds.*

Rises 2ds. | Falls 2ds. | Rises 3ds. | 4ths. | 5ths. | 6ths.



3 1 : 3 6 : 3 8 : 3 5 : 3 6 : 3 8 : 3 6 : 3 6 : 3 8 : 3 8 : 3 8 : 3 10, &c.

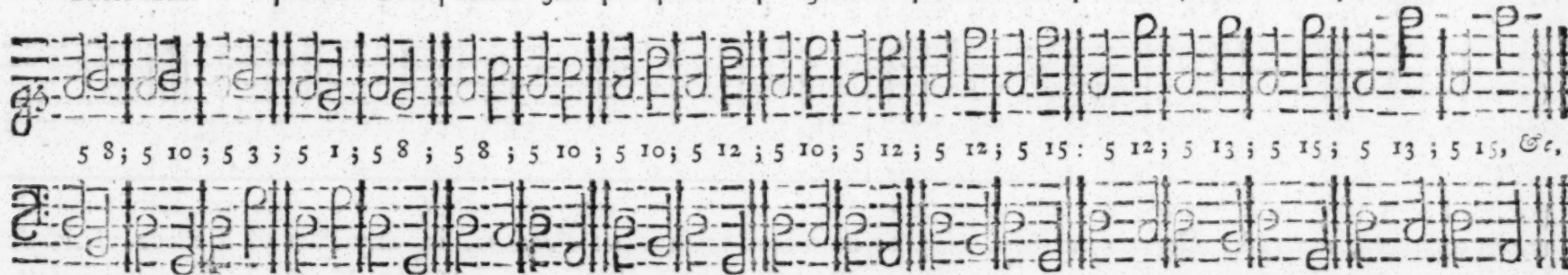


The

The *Third* is a *Cord* of great Variety ; and two, or more may be used either together, or mixed with other *Perfect Cords*, in any *Part* of a Piece of *Music* ; which renders all other *Perfect Cords* more sweet when they pass from it. It is properly called an *Imperfect Cord*, and most used in *Composition*.

R U L E IX. Allowed Passages from Fifths.

Rises 2ds. | Falls 2ds. | Rises 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Fifth* is a very sweet, pleasant, and *Perfect Cord*, and used in any *Part* of *Music*, to fill up the *Harmony* ; but too many of them are apt to cloy the Ear : Therefore, two or more are not allowed to be taken together in less than *Three Parts*.

R U L E X.

When the *Upper-Part* falls by *Leaps*, and the *Bass* rises by *Leaps*, then you may pass from the *Fifth* thus :



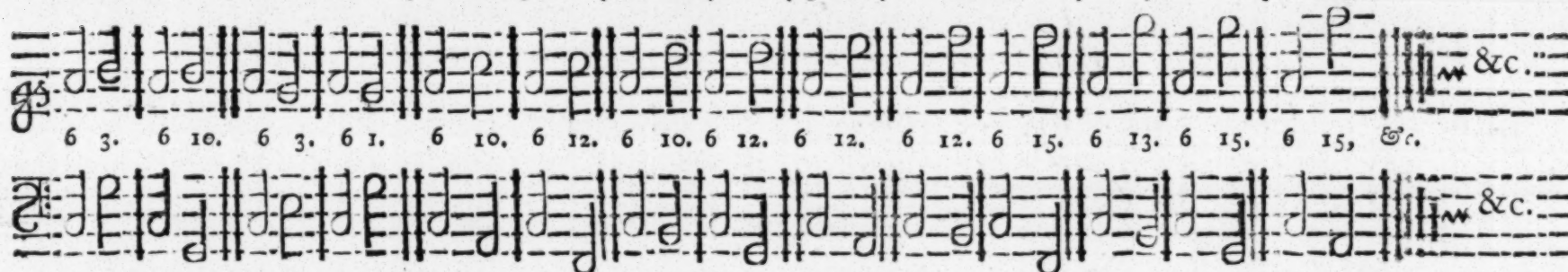
R U L E



## A New INTRODUCTION

R U L E XI. *Allowed Passages from the Sixth.*

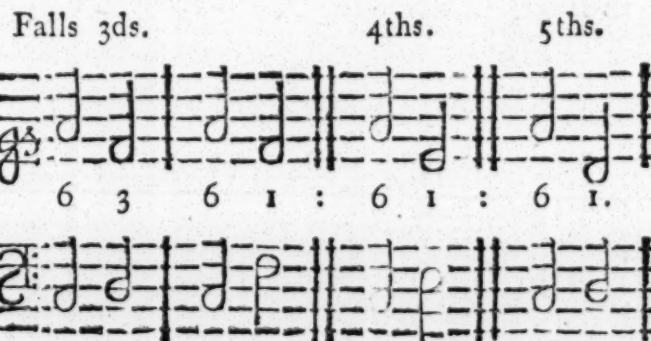
Rises 2ds. | Falls 2ds. | Rises 3ds. | Rises 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Sixth* is an *Imperfect Cord*, and is the nearest to a *Discord* of any other *Concord* whatsoever; it being compounded of a *Third* and *Fourth*, and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Music*. It also takes the Place of the *Fifth*, in *Four Parts*, on most *sharp'd Notes*, or otherwise, when the *Fifth* is left out: It is also of excellent Use to render the other *Perfects* more sweet; but never used to begin a Piece of *Music*, nor yet to end the same: And properly called, *A middle Concord*.

## R U L E XII.

When the *Upper-Part* falls by *Leaps*, and the *Bass* rises either by *Degrees* or by *Leaps*, then you may pass from the *Sixth*, thus:



## R U L E

R U L E XIII. *Allowed Passages from the Eighth.*

Tenor Falls 2ds. | 3ds. | 4ths. | 5ths. | 6ths.

8 5 : 8 5 : 8 3 : 8 1 : 8 5 : 8 3 : 8 1 : 8 3 : 8 1 : 8 3 : 8 1 : 8 1, &c.

Tenor Rises 2ds. | 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

8 12 : 8 13 : 8 12 : 8 13 : 8 15 : 8 12 : 8 13 : 8 15 : 8 13 : 8 15 : 8 15 : 8 15 : 8 17, &c.

The *Eighth* or *Diapason*, is as *Perfect* a *Cord* as the *Unison*, and of the very same *Nature*: Two of which are not allowed to be taken together, by Reason they cloy the Ear.—It may be used in any *Part* of a Piece of *Musick*, beginning, or ending, or elsewhere, mixed with *Imperfects*; but none so proper to conclude with: And properly is called, *The Period of Harmony*.

H

R U L E

## R U L E XIV.

Observe, That you may pass from an *Eighth* to a *Fifth*; or, from a *Fifth* to an *Eighth* when the *Upper-Part* either rises or falls but one *Degree*, (and not otherwise) as thus :

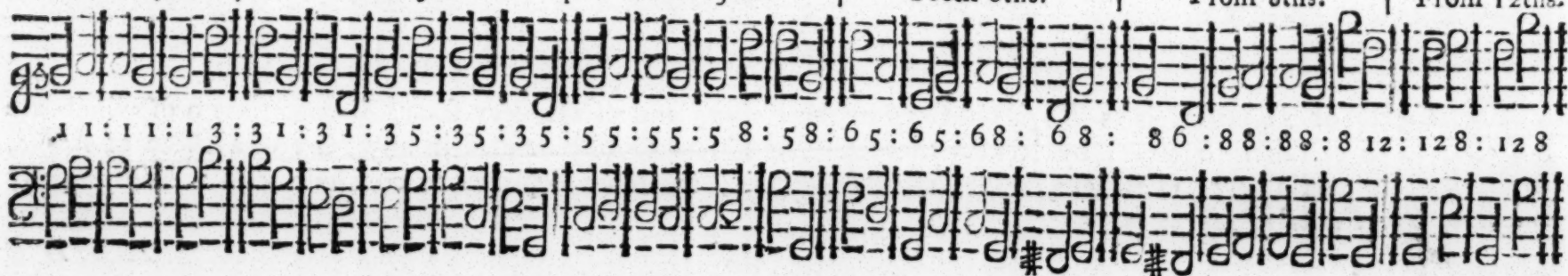


Having thus laid down all the *Allowed Passages* of all the several *Concords*, included in the *Octave*; (which is, *The whole System or Body of Music*.) So that what other *Concords*, or *Discords*, are used either above or below the said *Octave*, are but only a Repetition of the same over again; for every *Eighth Note* is the very same in *Nature*, as it was before. It would be needless for me to set down all such *Passages* that are *Not Harmonical*, or *Not Allowed*: Therefore, because I would not be singular, I shall only mention some few which are most Erronious; and afterwards shew some just Reasons why such *Passages* are excluded from *Composition*.

## § 2 Of several Passages Not Allowed.

## R U L E XV.

From Unisons. | From 3ds. | From 5ths. | From 6ths. | From 8ths. | From 12ths.



R U L E



## R U L E XVI.

*Major Thirds, not allowed.*

*Master.* I told you in the 5th Rule, that two *Major Thirds* together were not so Harmonical, nor so allowable, as two *Minor Thirds*; (or as it was one *Major* and one *Minor*) unless they should fall in such Places where they could not be well avoided. Therefore I shall give you an *Example* of them, thus:



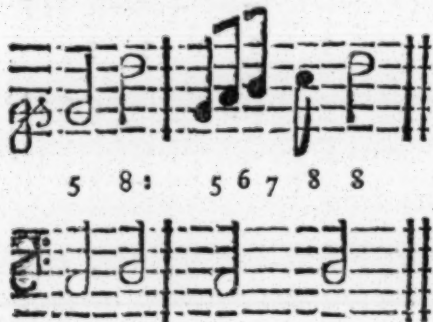
*Scholar.* Sir, I should be very glad if you would inform me a little farther in the Passages of Fifths and Eighths, and also others, which you call Inharmonical Passages; and why two Fifths, or two Eighths may not be taken together, as well as Thirds and Sixes.

*Master.* Suppose you should take two, or more *Unisons* together, it would be but the very same as one *single Part*, which you could call Nothing else but *Melody*: But should you move from the *Unison* to any other different *Cord*, you might properly call it *Harmony*, or *Concert*. Therefore the *Passages* of the *Fifth* and the *Eighth* are not allowed together in like Manner: Not because their *Sounds* are more sweet, or more orderly fixed than other *Concords*; but because, they arise from the two first *Proportions* that are found, viz. an *Eighth* from *Dupla*, and a *Fifth* from *Sesquialteria*; (as I shewed you in *Chapter the Tenth*.) Another Reason why two *Fifths*, nor two *Eighths* may not be taken together is, because *Perfects* of the same Kind are more cloying to the Ear than *Imperfects*; and also it is of greater Variety to the Ear to hear a different Variety of *Cords*, than to have the same over again. Should it be allowed, that the *Composer* should take two, or more of one Kind together, he would doubtless be greedy of more; and this is the very Reason, that two *Perfects* of the same Kind are not allowed to be taken together, neither by *Degrees* nor by *Leaps*, especially in *Two Parts*, which the *Ear* will plainly demonstrate.

Scholar. Sir, But pray what is the Reason, that the Passages from the Fifth, to the Eighth, and several others before mentioned, are termed, Not allowed; which are different Cords, one from another?

## R U L E XVII.

## T R A N S I T I O N .



Master. It is to be Noted, that every *Leap* in *Music* doth imploy a *Transition* by Degrees, (if required) from the former *Note* to the latter; and that every *Disallowance* doth end either in the *Fifth*, or in the *Eighth*; and that these *Degrees* of *Transition* produce a *Consecution* of Two, or more *Perfects* of the same Kind, when both *Parts* move the same Way: Which appears only by this one *Example*, which demonstrates the reason of all the rest.—The like is to be understood by 4ths, as I said in *Page* 44.

By this *Example* you see that the *Transition*, or *Breaking* of a *Note*, begets a *Consecution* of two 8ths together, which is the very reason that all others that move in like Manner, are called *Disallowances*; for all *Disallowances* are commonly generated, when both *Parts* move the same Way: Therefore I presume, that if the *Upper-Part* move but by one *Degree*, and the *Bass* by *Leap*, that no *Disallowance* can happen (except as the *Passage* from the *Sixth* to the *Eighth*,) unless it be set for the Purpose.

Hence it appears, that *Leaps* are the properest *Movements* for the *Bass*, and *Degrees* are more natural for the *Upper-Parts*; then certainly, that which is *Natural* cannot be displeasing to the *Ear*; but if you make a Disorder in your natural *Movements*, by moving the *Bass*, by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the same Way to a *Perfect Cord*) then the *Consecution* will soon Generate a *Disallowance*: For most *Disallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth*) while the *Bass* moves but one *Degree*; or, when both *Parts* move the same Way by *Leaps*, into a *Fifth*, or *Eighth*, or their *Octaves*, &c.

N. B. That all the 17 RULES before mentioned, are understood as on *Key Gamut Sharp*: But the like is understood in any other *Key* whatsoever, whether *Flat* or *Sharp*.

## § 3. Of Taking DISCORDS.

*Master.* DISCORDS, when orderly taken, render the other *Concords* more sweet and delightful ; which are admitted into *Music* two several ways, viz. by *Pass*, and by way of *Binding*.

DISCORDS by *Pass*, Allowed.



First, The taking of *Discords* by way of *Pass*, is, when *Parts* make a *Gradual Transition* from one *Concord* to another ; and may be allowed in any *Transition* whatsoever, so the *First*, or *Leading-Notes* be a *Concord*, and the last produce not a *Consecution* of *Perfects* of the same Kind. As the *Example*.

By this *Example* you see how any *Discord* may have place between the *Concords* ; which *Example* may be repeated either backwards or forwards, as *Occasion* requires.

*Secondly.* By way of *Binding*, is, when *Discords* are placed on purpose between the *Concords*, to render the *Concords* more Sweet and *Graceful* ; of which the *Ear* is the best *Umpire* to give *Directions* how to place them. I shall therefore omit an *Example* by reason room will not permit ; and that you may easily discern their proper Places, only by *Observation* on other *Musical Compositions*.

*Scholar.* Sir, In your *Table of Rations of Concords* in the 10th Chapter, (Page 40) you reckoned the Fourth among the *Concords*, which most Authors count a *Discord* ; of which I am yet to seek.

H 3

*Master.*



*Master.* 'Tis true I did, and am of Opinion, that it is more properly an *Imperfect Concord*, than a *Discord*, if it be the *Major Fourth*; by reason it includes the same Quantity of *Semitones* as the *Imperfect Fifth*; (yet some *Authors* say there is difference in their *Rations*, which I am very slow to believe, by reason the Ear cannot distinguish them.) Which *Imperfect Fifth* was never counted for a *Concord* by many *Authors*, yet I cannot miss but give my Opinion, that there is no *Concord* whatsoever has a more graceful Charm, (when regular placed;) let other *Composers* call it what they please. *N. B.* That the *Second* and *Seventh* are very *Disonant* and *Inharmonical*: But in many *Parts* are easier tolerated; and especially when covered by a higher *Part*.

#### § 4. Of COMPOSITION in General.

*Master.* THE Original Rule of Composition is called *Plain-Descant*; (which is the *Grammar*, or *Ground-work* of Musical Composition.) Wherein all *Concords* are orderly taken. — *Figurate-Descant*, is, when *Discords* are admitted into *Harmony*, either by gradual *Transition*, or otherwise taken, which is the *Ornamental*, or *Rhetorical Part* of *Music*.

The First, and General Observation of a *Composer* is, to consult whether his *Music* is intended for *Grave* or *Chearful Use*; so that the *Harmony* may truly express the right *Sense* and *Meaning* of the *Words*, to which it is fixed. — *Ex. Gr.* If your *Words* seem very *Grave* and *Serious*, let your *Music* be such also: But if *Pleasant*, lively, and *chearful*, then let your *Music* be thereunto suitable. — If your *Words* seem of *Cœlestial Inclination*, then let your *Music* ascend accordingly. — But if they seem *Earthly* or downwards, then let your *Music* descend also; which *Sense* may be express'd whilst the *Music* is performing by the *Motion* of your *Hand*, or *Eye*, i. e. pointing upwards, or downwards; which must be still brought off, with *Air*, and in *Measure*; which are, *The Soul and Spirit of Harmony*.

Observe, That you do not use any remarkable *Pause*, or *Rest*, until your *Words* come to a full *Point*, or *Period*: For no *Rest* can possibly be interposed in the middle of a *Word*: But a *Sigh*, *Sob*, &c. may be express'd by a short *Rest*; as *Hark!* *Oh!* &c.

Next consult your *Key*, whether *Grave*, or *Chearful*; and also *Measure* your *Time* according to the Length of the *Syllables*, and *Sense* of the *Words*; and then proceed to the *Rules of Composition* as your *Genious* directs.

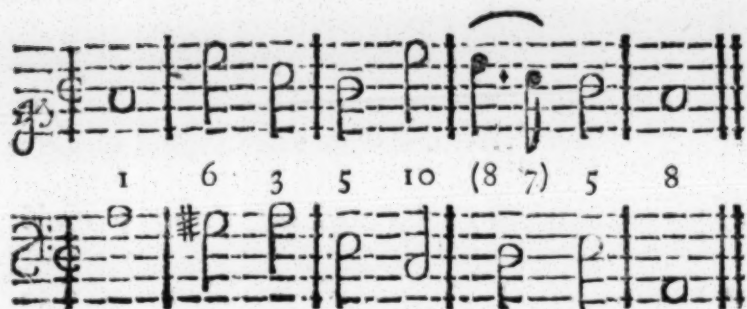
## § 5. Of Composition of Two Musical Parts.

*Master.* **W**Hensoever you begin a Piece of Musical *Composition*, First, consult your *Key*; and also observe to carry your Air as smooth as possible; and that you keep your *Harmony* within the Bounds of either a Natural *Voice*, or an Artificial *Instrument*, be your *Music* intended either *Vocal* or *Instrumental*. But be sure to avoid *Tautology* as much as possible; for much *Tautology* affords little Variety.

*Scholar.* Before I can possibly proceed to Composition, I desire you'll inform me which Part I must compose first; or else I am still in the Dark?

*Master.* In former Times when *Concords* were only used (*Note* against *Note*) *Antient Authors* always used to compose their *Bass* first, and afterwards set their other *Parts* in *Concord* to it: Which way I presume, was too strict ever to have any Form or Air in the *Upper-Parts*. But since *Discords* are used, and *Figurate-Descant*, most *Modern Authors* compose the *Tenor*, or *Leading Part* first; which (in my Opinion,) ought to carry the greatest Air of any *Part* of the whole *Composition*. Nevertheless, I don't deny, but that the Form of the *Bass* ought to be first laid, by reason it determines the *Key*, and is also the Foundation of the whole *Song*, and ought to carry as much Air as the *Tenor* will possibly admit. But after you have laid the Form of a *Bass*, (or only founded your *Key* thereon) you may carry on your *Composition* either together or apart, which you please: But it was always my Method first, to set my *Tenor* suitable to the Sense of the *Words*, if *Vocal*; or if *Instrumental*, I took the very same Method: Next I framed my *Bass* thereunto, as my own Genius directed, &c. — Take here a short *Example* of

## Two Musical Parts.



Observe. That in the *Composition* of *Two* (or more) *Parts*, you may begin your *Composition* with any *Concord* whatsoever, except the *Sixth*. This short *Example* of *Two Parts*, beginning with the *Unison*.

## E X P L A N A T I O N.

The First Note of the *Tenor* is *Unison* with the *Bass*: — The Second Note moves to a *Sixth*, whilst the *Bass* falls one Degree, according to the Sixteenth Bar of the Seventh Rule, only one is the *Sixth* and the other the *Third*: — The Third Note passes from the *Sixth* to the *Third*, as the First Bar of the Twelfth Rule: — The Fourth Note passes from the *Third* to the *Fifth*, as the Fourth Bar of the Eighth Rule: — The Fifth Note passes from the *Fifth* to the *Tenth*, as the Eighth Bar of the Ninth Rule: — The Sixth Note passes from the *Tenth* to the *Eighth* by Degrees, in *Contrary Motions*, as the last Bar of the Sixth Rule: — The Seventh Note passes from the *Eighth* to the *Seventh* by *Transition*, while the *Bass* continues; as the Rule of taking *Discords* by *Pass*: — The Seventh proper Note passes from the *Seventh* to the *Fifth*, gradually: — And the *Eighth*, and last Note passeth from the *Fifth* to the *Eighth*, as the Fifth Bar of the Ninth Rule.

By this *Example*, and its *Explanation*, you see the full Accomplishment of *Two Musical Parts*; and that the same is included in the several *Rules* before mentioned: Therefore, be your *Composition* of ever so many *Parts*, I presume, that their *Passages* may be found in the said *Rules* before given, from any *Concord* whatsoever; I mean also their *Octaves*. But the Placing of *Discords* is so various, that no such *Rules* can possibly be given of their *Passages*, being taken when the *Composer* alone pleases.

Observe,



Observe, that in *Two Parts*, two *Perfect Cords* of one Kind, are not allowed to be taken together, viz. *Fifths*, nor *Eighths*; (unless one be the *Minor*, and the other the *Major Fifth*; and then the *Minor* must stand before the *Major*) nor any of the *Disallowances* before mentioned.

Observe also, that in *Two Parts*, *Fifths* and *Eighths* are least used, by Reason they are apt to cloy the Ear more than *Imperfect Cords*. But next I shall say something

§ 6. Of the several CLOSES, or Cadences in Music.

*Master.* Observe, that whensoever you intend a *Close*, *Concludo*, or *Conclusion*, the *Bass* must either fall a *Fifth*, or rise a *Fourth*: For a *Fourth* above is the very same as the *Fifth* below, as you may observe by other *Compositions*. But let us next examine what *Closes* are most proper and natural to each *Key*. *Ex. Gr.* Suppose your *Key* be *Flat*, then you may properly *Close* in these three several Places. Thus:

The proper *Closes* in a *Flat Key*.

Key.	5th.	3d.	Key.
I 5 3	I : 5 5 3 8	: 5 5 3 8	: I 5 3 I.
8	8	8	8

EXPLANATION.

The first, and fundamental *Close*, is the *Key* it self: The next in the *Fifth* above; and also in the *Third* above, which are called *Imperfect Closes*; and used in the Middle of *Strains*: Also the *Fourth* below the *Proper Key*, or *Close*, is the very same in *Nature*, and may be also used.

If your *Key* be *Sharp*, you may properly *close* in these several Places.

The proper *Closes* in a *Sharp-Key*.

The musical notation consists of two staves. The first staff is in G major (one sharp) and the second is in D major (two sharps). Above the staves are labels: 'Key.', '5th.', '4th.', and '2d.'. Below the first staff are fingerings: 3 6 5 1 : 3 5 5 8 : 5 8 5 8 : 8 5 5 8. Below the second staff are fingerings: 8 and 8.

### EXPLANATION.

The First is the *Key* itself: The next in the *Fifth*, *Fourth*, and *Second* above; the *Fourth* below is also the same as the *Fifth* above; which three last are *Imperfect* or *middle Closes*.

I do not mean that you should use the very same *Notes* as the foregoing *Examples*, but that these are the properest Places for *Closes* in both *Keys*; being most suitable and natural to each *Key*; and are also more *Authentic*.

### § 7. Of Composition of Three Musical Parts.

*Master.* **W**hensoever you would make a *Second Treble*, or *Cantus*, let it begin in some different *Cord* from the *Tenor*, as your *Genius* leads you; and then take contrary *Cords* from those of the *Tenor*, still counting from the *Bass*; and also avoiding *Discords* as much as possible between your *Cantus* and *Tenor*, as you do between *Cantus* and *Bass*, keeping your *Cantus* in proper Limits suitable to either *Voice* or *Instrument*.

Observe, that two *Fifths* or two *Eighths* may be taken together in three *Parts*, rather than spoil the Air of your *Harmony*; but then they must be taken in the *Cantus*, when it is covered by the *Tenor*: Likewise, any small *Disaffluence* may be easier tolerated in *Three* or more *Parts*, than in *Two*, when covered by a higher *Part*. I shall next set a *Cantus* to the *Two Parts* before made use of, which shows you the whole Accomplishment of

Thre<sup>e</sup>

## Three Musical Parts.

*Cantus.*

*Tenor.*

*Bass.*

*N. B.* That many Authors do set the *Cantus Part* in the *C-Cliff*; but I rather use the *G-Cliff*: By Reason, I think it is more easier for the Practitioner; whether *Vocal*, or *Instrumental*.

Observe, that the last *Note* of the *Cantus* is set a *Twelfth* to the *Bass*; which is more proper in the *Flat Key*, than to end a *Flat*, or *Sharp Third*, or *Tenth*.

Observe also, that in the Composition of *Three*, or more *Parts*, that you do not make a *Consecution* of two, or more *Perfects* of one Kind together, from the *Bass*, unless it be covered by a *Higher Part*; which often happens when the *Tenor* makes a 5th or 8th, (being then the *Highest Part*) and the *Medius* directly supplies the Place of an *Upper-Part*, and makes a *Consecution* of the same Kind, either ascending or descending: To prevent such like *Passages* great Care ought to be taken.

Scholar. Sir, I should be very glad if you would inform me why *Accidental-Sharps* are used more in the *Flat-Key* than in the *Sharp-Key*.

Master. *Sharps* are more used, by Reason all *Flat-Keys* are naturally *Mournful*; therefore they are added to make *Thirds*, *Sixths*, &c. *Majors*; which renders the *Harmony* more *Cheerful*, as your *Ear* may plainly demonstrate.

## § 8. Of Composition of Four Musical Parts.

Master. **W**hensoever you intend a *Composition* of *Four Musical Parts*, your *three Upper-Parts* must take each of them different *Cords* from the *Bass*, i. e. one *Part* to be the *Unison*, or *Eighth*; the other the *Third*; and the other the *Fifth*. But to render the Thing more plain, I shall make Use of the same *Notes*, as I did in *Three Parts*; and also add another *Part*, viz. a *Contra-Tenor*; and shall make that which was before a *Cantus* into a *Treble*, which will give you a true Speculation of



## Four Musical Parts.

Treble. 10 10 8 #10 15 12 #10 15

Contra. 5 b6 5 8 10 10 8 12

Tenor. 1 b6 3 5 10 (8 7) 5 8

Bass. 2 1 #2 2 2 2 2 2

## EXPLANATION.

You see in this *Example*, that the *Tenor* begins *Unison* with the *Bass*: The *Contra* a *Fifth*; and the *Treble* the *Third* or *Tenth*; by Reason it is in the *Eighth* above: So that each *Part* takes a different *Cord*, as much as the *Air* will permit; they being all *Four* founded in their proper *Sphere*, and set down in *Score*, in their proper Places.

*N. B.* That if the *Treble* was to be *Figur'd* single *Cords* to the *Bass*, their *Octaves*, or *8ths*, are also meant: The *Treble* being in the 8th above, &c.

The Reason why I use the *G-Cliff* to the *Tenor*; and also set the *G-Cliff* on the middle *Line*, is, because it is more easy to the Performer: As I shewed in *Chapter* the First.

Scholar. Sir, *This all seems very plain, but I am yet to seek how to use the Sixth in Four Parts.*

Master. It has always been allowed by all Authors, that if your *Composition* consists of never so many *Parts*, there can be but three several *Concords* joyned at once to any *Note* of the *Bass*; which are the *Unison*, or *Eighth*, the *Third*, and the *Fifth*, or *Sixth*; so that the *Sixth* takes the Place of the *Fifth*, when the *Fifth* is omitted; unless it be at a *Close* where a *Discord* is taken; where the *Fifth* and *Sixth* is taken together, and the *Eighth* omitted: As appears in the following

EX-

## EXAMPLE.



## EXPLANATION.

By the first *Example*, you see how the *Fifth* and *Sixth* may stand together; the *Second* (or *Seventh*) being taken between *Treble* and *Tenor* at the same *Note*: This I presume is the most curious *Close* of any whatsoever. Observe that in the *Composition* of a *sharp-Key*, on the *sharp Note* that lies next under the *Key-Note*, an *8th* is seldom made; nor likewise on the *Third* above the *Key*; nor yet to any accidental *Sharp'd-Notes* in the *Bass*, by Reason its *8th* is apt to offend the *Ear*: But the *6th* commonly takes the *Place* of the *8th* on all *Sharp'd-Notes*; and in *Four Parts*, the *6th* and the *false 5th* commonly go together, as you may see in the *Second Strain* of the above *Example*; the *Key* being *G*. Also the same is usual on *Sharp'd-Notes* of a *Flat Key*.

*N. B.* That neither two *Fifths* nor two *Eighths* may not be taken together in *Four Parts*, especially between the *Tenor* and *Bass*: But it may be allowable in the *Contra*, if it be covered by a *Higher Part*. *Discords*, and *Disallowances* are easier tolerated in *Four Parts*, than in *Two* or *Three*; by Reason their several *Parts* will screen many small *Disallowances*.

*Scholar.* Sir, are there no more *Parts* than *four*?

*Master.* No, for if never so many *Parts* be composed, they are still to the same Effect as these *Four*; by Reason there are but three *Concords*, (i. e.) each *Part* taking a different *Cord* from the *Bass*, which is the *Ground-work* of the other three.

## § 9. Of the Composition of 5, 6, 7, and 8 Musical Parts.

*Master.* I told you in the former *Section* that if never so many *Parts* were composed, they were still to the same Effect as *Four*, and also shewed you the Reason of it; therefore, if you would add another *Part* to make *Five Parts*, you must add another *Octave* to some one of the said *Concords*; (by Reason the *Concords* must be doubled;)

doubled;) also add another *Octave* to some other *Cord*; and you'll have a *Composition* of *Six Parts*. Then add another *Octave* to the other *Concord*, and all the *Concords* will be doubled: Which Redoublings must be either in their *Octaves*, or *Unisons*: But that *Concord* must not be doubled that makes the *Binding Cadence*; and therefore some other *Concord* must be trebled: Which compleats a *Composition* of *Seven Parts*.

A *Composition* of *Eight Parts*, is commonly called *Choral-Music*, which is performed by two opposite *Quires*, (or by, or with *Instruments*;) which *Music* is said to have two *Basses*, i. e. one *Bass* peculiar to each *Quire*, and also all the three other *Parts* affixed to each *Bass*; and do perform, either with a *single Voice*, or with *Two*, *Three*, or all *Four Parts* together: And when all *Eight Parts* are joyned together in full *Chorus*, it is properly a *Composition* of *Eight Parts*; so that one of the *Basses* supplies the Office of an *Upper Part*, when all perform together; which *Composition* is grounded but on one real *Bass*.

By the Way, it may not be amiss to say something concerning *Basses* of a different Nature, in Reference to *Composition* of *Eight Parts*; i. e. when each *Quire* hath its peculiar *Bass*, they generally answer each other *Alternately*; according to the Fancy of the *Composer*: But the two *Basses* must move according to the Nature of that *Part*; and if either of them be set alone, it must be a true *Bass* to all the *Upper Parts* of each *Quire*.

As to the Agreement of those two *Basses* between themselves, let them be to each other, either as *Unison*, *Octave*, *Sixth*, or *Third*; not above one *Fifth*, because the upper *Bass* will be a *4th* to what ever *Upper Part* is an *Octave* to the lower *Bass*; and that the *Music* of one *Quire* should not depend upon the *Bass* of another: But let the *Music* of each depend on its own respective *Bass*; and let the two *Basses*, with all their *Upper Parts*, be composed in such a Manner, as to make one entire *Harmony* when joyned together.

Observe, that in such Places as the *Basses* are *Thirds* to each other, if you throw off the Lower, the *Eighths* in the *Upper-Parts* will be changed into *Sixths*: And in such Places as the *Basses* are *Sixths* to each other, if you remove the lower *Bass*, those *Upper-Parts* which were *Sixths* to it, will be *Eighths* to the higher: And where the *Basses* are *Unison*, or *Octave* to each other, the *Concords* of the *Upper-Parts*, will be the same Distance to each other, (*an ingenious Inspection* of Mr. Knight of Exeter.) I shall only farther add concerning two *Basses*, that tho' it is allowable, and usual to meet in *Thirds*, yet if they continue to move successfully in *Thirds*, there will be a whizzing in the lower *Notes*, which is not good, nor yet allowable.

From what has been said, it appears, that the more *Parts* the *Composition* contains, the more redoublings of *Concords* are required; some of which must be so in *Unison*, by Reason so many *Parts* cannot stand in the *Scale*, but that  
some



some of the *Parts* must meet in *Unison*, when they can't ascend to the *Octave*. But *Examples* are omitted for want of Room. Therefore, — *If you erect, Ten Thousand Parts, or more;*  
*They in Effect, are but the same as Four, &c.*

§ 10. Of Composition of FUGE, and Contrivance of CANON.

Scholar. *WHAT* is a Fuge?

Master. A *Fuge*, or *Fuga*, is a Quantity of *Notes* of any Number, which is begun by any *single Part* and carried on; and afterward is sounded again, by some other *Part*; which repeats the same (or such like *Notes*) either in the *Unison*, or 8th; but more commonly in the latter; in a 4th, or 5th, or 8th, above, or below the *Leading-Part*, which is properly termed, *The Prime Flower of Florid, or Figurate Descant*. But the *Composition* of which is compleated in the following Manner. *Ex. Gr.*

First, Set down your *Point*, or Portion of *Notes* on that *Part* which you intend should begin your *Fuge*; then consider what *Part* you would have to follow next, and set it down accordingly, either in the *Unison*, 4th, 5th, or 8th, above or below the *Leading-Part*. Thus:

*Example of Single-Fuge.*



*E X P L A N A T I O N.*

This *Fuge* begins in the 4th below the *Leading-Part*; but if you would add another *Part*, to make *Three Parts*, then that *Part* may fall in with the rest, and *Fuge* either in the 5th above, or in the 8th above or below; and by this Method you may form, and carry on all *Fuges* in all *Parts* of your *Composition*, be your *Parts* more or less.

When you have thus formed your *Point*, or *Fuge*, next fill up your empty *Places* with such *Descant*, (or *Notes*,) as will answer your *Fuge* in all *Parts*, as near as possible to the *Rules of Composition*, your *Leading-Parts* still flying or running before one another, 'till you repeat your *Fuge* again in the same *Part* as began it.

*N. B.* That *Fuges* have several *Terms*, or *Denominations*, (*Ex. Gr.*) The First, (which is as the above Example) is called *Single-Fuge*, or *Imitation*: By reason the *Parts* do imitate one another. — *Double-Fuge* is when two several *Points*, or *Fuges* fall one after another. — *Arfis & Therfis*, is when your *Point* rises in one *Part* and falls in another. — *Per Augmentation*, is when the *Notes* of the following *Parts* are Augmented, or made as long

long again as the *Leading-Part*.—*Diminution*, is when the *Notes* of the following *Parts* are made as quick again as the *Leading-Part*. *Double-Descant*, is contrived so, that in *Replication*, or *Answer*, the *Upper-Part* may be made *Bass*, or the *Bass* be made the *Upper-Part*: Therefore, in the *Composition* of which, you must avoid *Fifths* as much as possible, by reason in *Reply*, or *Answer*, they will become 4ths, &c. But next I shall give you some brief Instruction in

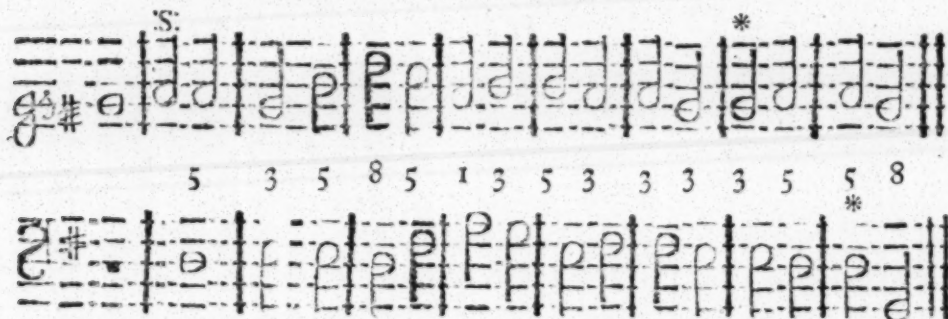
*The Contrivance of CANON.*

Scholar. *WHAT* is a Canon?

Master. A *Canon*, is a *Fuge* or *Point*, so strictly bound up, that the following *Parts* must repeat the very same *Notes* as the *Leading-Parts*; and because the *Music* is bound up by so strict a *Rule*, it is therefore called *Canon*; which is the *Superlative*, or highest Degree of *Musical-Composition*.

The *Composition* of *Canon*, is completed in the very same Method as that of *Fuge*, by first pricking down some few *Notes* of the *Leading-Part*, and then, setting down the same *Notes* in the following *Part*; and afterwards filling up your vacant Places, with such *Descant* as is answerable thereunto. But to give you a clearer Demonstration, I shall set you down a short *Canon*, which is called

A CANON of Two Parts in One.



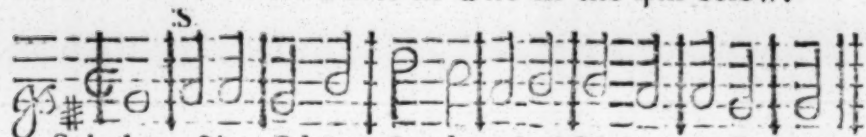
EXPLANATION.

By this Method, you may compose any *Canon* of this Kind, be it in ever so many *Parts*; which may be set in either the 4th, 5th, 6th, 7th, or 8th, above or below the *Key* of the *Leading-Part*.

Observe, that this *Canon* ends at the *Note* under the little *Stars*; and that which is set after the said *Stars*, are only to make a *Conclusion*; which is commonly done, unless the *Canon* is designed to begin the same again, and so go round, without a *Conclusion*; which when so performed, the *Leading-Part* is only set down, with a Repeat over that *Note* where the *Parts* are to fall in, according to the *Direction* which is set over the *Canon*; which are set down as thus:

A Canon

A CANON of *Two Parts* in One in the 4th below.



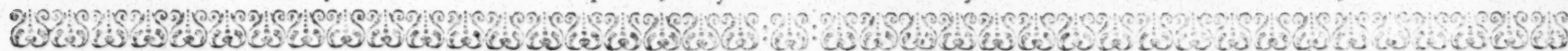
N. B. A Canon of *Three Parts* in One is also composed in the very same Method, as this Canon in *Two Parts*.

Scholar. Sir, I have often heard of Canons of Four in Two, and Four in One; but cannot rightly understand neither their Compositions nor Denominations.

Master. The Signification of the Words *One*, or *Two*, &c. signifies that the *Composition* is composed of *One*, *Two*, or more *Fuges*, as the Contents directs; being most respective to Canons in *Four Parts*, &c.

The Sorts of *Canons* are so various, that it would be endless to give their *Examples*: Therefore I shall only mention such as are most in Use. Sc.—A Canon in *Unison*, is when both *Parts* begin in one *Sound*, and one *Part* moves in all the *Concords* of the *Key* 'till they meet again in *Unison*; sometimes one *Part* holds the *Tone*, and sometimes another. In the same Method a Canon is set to a *Ground*.—A Canon *Recte* & *Retro*, is sung both backwards and forwards; the *Composition* of which, is, first, to compose *Two Parts*, as *Plain-Descent*, and afterwards both *Parts* are prick'd down at length; only the latter End of the *Bass* is set next after the End of the *Upper-part*, and prick'd backwards; so that the first *Part* is sung forwards, while the second is begun at the End, and sung backwards, at the same Time.—A Canon *Round*, or Canon in *Unison*, is composed in the same Method as *Two*, *Three*, *Four*, or more *Parts*, and afterward all pricked down in one *Cliff*, as one entire *Tune*, and sung round: The first *Part* leads until it goes quite thro', and the other *Parts* fall in behind, one after another, 'till they come to the End in like Manner: The *Leading-Part* still beginning again, and also all other *Parts* going round in the same Manner.

\* \* There are some few *Canons* at the End of this *Book*, which are composed, and also performed in the very same Method. So that so many *Parts* as are so composed, they are termed so many *Parts* in *One*, &c.—Yours, W. TANS'UR.



## C H A P. XII.

Containing a brief Explanation, Abbreviation, and Etymology, of all the usual TERMS used in Music, both Vocal and Instrumental, as taken from the Greek, Latin, French, Italian, &c.

THE Terms, or Words used in this Chapter, serve to direct the Performer to the true Performance both of Words and Music, according to the real Intent of the Composer: But because there are many Words that



do signify but one and the same Thing, I have therefore collected them all together in a regular Form, making one *Explanation* serve for all; (which was never done by any *Author* before me.) And have sum'd up the whole into these seven following Heads, viz.

- § 1. Of Movements of *Time*.
- § 2. Of Names of some *Characters*.
- § 3. Of Terms to express the *Sense* of the *Words*.
- § 4. Of the Names of *Cords*, and *Discords*.

- § 5. Of *Music*, *Melody*, &c.
- § 6. Of Names given to all *Parts* of *Music*.
- § 7. Of several Terms worthy of Note.

§ 1. Of the Movements of TIME, &c.

**A**DAGIO, *Recitativo*, *Recitatif*, *Recit*, or *Reo*; *Meters*, *Opras*, (Ital.) either of those Terms, or Words signifies, the slowest Movement in Time: Also the gravest Parts in Songs, or *Cantata's* which comes as near as possible to the true Pronunciation of the Words.

*Alemand*, *Gravifonous*, (Ital.) or *Grave*. Either of those Terms signifies, one Degree quicker than *Adagio*, and moves mostly in *Common-Time*.—A *Tempo Giusto*, (Ital.) signifies equal Time.

*Largo*, *Lentment*, *Lento*, *Lentus*, *Lent*, *Tardo*, (Ital.) Either of those Terms, or Words, denotes one Degree quicker than *Alemand*.—And *Largetto*, (Ital.) signifies one Degree quicker than *Largo*.

*Allegro*, *Animatio*, *Vivace*, *Vivacemente*, *Vivumente*, *Brillante*, (Ital.) Either of those Terms, denotes one Degree quicker than *Largetto*, and is performed with *Life*, *Spirit*, and *Vigour*, and in good Time.

*Vivacissimo*, (Ital.) signifies one Degree quicker than *Allegro*, and more sprightly.

*Allegretto*, *Presto*, *Prestissimo*, *Pronto*, *Veloce*, *Velocement*, *Velocissamente*, *Vite*, *Visto*, *Vistamente*, (Ital.) Either of those Terms, denote that you must sing, or play as quick as possible, to lose no Time.

N. B. That the Word *Assia*, is often set before another Word, which signifies, that the Movement must not be quite so quick, or quite so slow, as the Word it self directs; as *Assia*, *Adagio*, is not quite so slow as *Adagio* it self, &c. according as the Words do require.

*Men*, *Poco*, *Pico*, (Ital.) Either of those Words are often set before another Word, which signifies, *Less*, or not so much as it was before; as, *Men Allegro*, is not quite so brisk as if *Allegro* was alone.


N. B. That *Piu*, (Ital.) signifies, a little more.—*Men presto*, not too quick; *Non Troppo Presto*, signifies the same. *Non Troppo Largo*, not too slow.—*Nonupla*, denotes that a Jigg must be played in very quick Time.

§ 2. Of

§ 2. Of the several Names given to some particular CHARACTERS, or Words used instead of them.

**R** *Epetatur, Replica, Re-precussion, Replicato, Represa, Reditta, Riditta, Come sopra*, (Ital.) *Encore*, (Fr.) Either of those Terms signify, that such a Part, or Strain must be repeated over again from the Note or Place it is set over. It is often set over this Character, *:S:* which is called a Repeat, and signifies the same.

*Tace, Tacet, Sospiro*, (Ital.) Either of those Words, signify, Silence, or to Rest; which Words are often set over those Characters called Rests.

*Index*, (E.) *Guidon*, (Fr.) *Monstra*, (Ital.) Either of those Terms is a Name given to this Character,  which we call a Direct.

§ 3. Of the Terms used to express the Sense of the WORDS, and the Nature of the Music; so that one may agree with the other.

**A** *Ndante*, (Lat.) *Pique, Pointe, Spiccato, Stoccato*, (Ital.) Either of those Terms, denote that the Time must be kept just and true, and that each Note must be made equal and distinct one from another.

*Cantabal*, (Ital.) denotes that you must play in a Vocal Manner.

*Euphony*, (Lat.) denotes a very graceful Sound, or a smooth running of Words.

*Tenderment, Con Affetto, Affetto, Affettuosò*, (Ital.) Either of those Terms denote that you must sing or play in a very sweet, tender, and affecting Manner.—*Unisoni*, (Ital.) is when all Parts move in the Unison, or Octave.

*Piano. P.—Pianissimo. P. P. P.* (Ital.) Either of those Terms denote that you must sing or play very soft and low.—*Piu Piano*, or *P. P.* signifies a little more soft and low.—*Lamentatone, Languemente, Languissant*, (Ital.) Either of those Terms denote that you must sing or play in a very grave, slow, lamenting, and mournful Manner.

*Con Discertone, Moderato, Moderation*, (Lat.) Either of those Terms denote that you must sing or play with Discretion, and Adoration.—*Con*, signifies with.—*Con Diligenza, Discerto, Timoroso*, (Ital.) Either of those Terms denote that you must sing or play with Care, Diligence, and Exactness.

*Con Dolce Maniere, Dolce, Sova, Doux, Gratiofo, Gratiusement*, (Ital.) Either of those Terms, denotes that you must sing or play in a very soft, sweet, and agreeable Manner.

*Soavement, Soave, Vigoroso, Vigorosamente, Hardimente*, (Ital.) Either of those Terms denote that you must sing or play with Life and Spirit, but strong and steady.

*Maestoso, Maestuso*, (Ital.) Either of those *Terms* denote that you must sing or play with Majesty and Grandour, but slow, strong, and steady.

*Divoto*, (Ital.) signifies a grave and serious Way of singing, proper to inspire *Devotion*.

*Forte, Fortement, Fortissimo*, or *F. or Fe*, (Ital.) Either of those *Terms* denote that you must sing, or play very loud.

*Piu Forte*, or *P. F.* denote one Degree louder than *Forte*.

*Forte Forte*, or *F. F.* denotes as loud as possible.

*Continuato, Softenuto, Ugualo, Ugualmente*, (Ital.) Either of those *Terms* import that you must continue, or hold on a Sound with equal *Strength*, yet hold its full *Time*.

*Legermente*, (Ital.) denotes you must sing or play very gently, lightly, and with ease.

*Tasto*, (Ital.) denotes that the *Notes* must be but just touch'd, yet hold their full *Time*. This *Term* is most respective to the *Organ, Harpsichord, &c.* in playing the *Thorow-Bass*, which is often marked with *Figures* over the *Notes*, which shews what Distance such *Notes* are struck from the *Ground* or lowest *Note*.

*Echo, Echus*, (Ital.) Either of those *Terms* denote that such a *Part*, or *Strain* must be repeated over again in a very soft and low Manner, imitating a natural *Echo*; being most respective to the *Organ, Harpsichord, &c.*

*Concerto Grosso, Tutti, Tutto*, or *T. Pieno, Grande*, (Ital.) Either of those *Words* signifies, *Full*; and used when all *Parts* fall in, and perform together in full *Chorus*; as *Pieno-Choro*, a full *Chorus*. *Chorus*, also signifies a *Quire*, or Company of Singers.

*Harpeggio, Arpeggio, Harpegiato*, (Ital.) Either of those *Terms* signifies, to cause several *Sounds*, or *Notes* to be heard one after another, beginning always at the lowest.

*Intonation*, (Ital.) is a *Term* commonly set at the Beginning of a Piece of *Vocal-Music*, which signifies, the giving of a *Tone*, or the *Sound* of the *Key* to the rest of the *Quire*; which is commonly done by the head *Cantor*, or *Singer*.

*Assay*, (Ital.) signifies, *Examine, Prove, Try, &c.* and is often set at the Beginning of a Piece of *Music*, importing that you must try if your *Instrument* be in *Tune*, or, your *Voice* in the right *Key, &c.*

#### §. 4. Of the several Names of Concords, and Discords, &c.

**C**ords, or *Cords*, are the Names given to all *Musical Sounds* made by either *Voice*, or by *Strings*, and *Wind* artificially; *i. e.* when two or more *Sounds* do sound together, each *Note* being an *Interval* either greater or lesser Distance one from another. So these *Distances*, or *Intervals*, are called *Concords* and *Discords*. Disso-



*Dissonants, Disharmony, (Lat.) or Discords, is a Name applied to all jarring Sounds, or all disagreeable Intervals; viz. a 2d, a 4th, a 7th, &c. and their Octaves.*

*Consonants, or Conords, is a Name applied to all agreeable Sounds, or Intervals, viz. The Unison, 3d, 5th, 6th, and their Octaves.*

\* In the Compass of every 8th, or *Octave*, there are 12 several Degrees of Sound, each Degree having a proper Name from the lowest Note, which are called the *Greater, or Lesser, Perfect, or Imperfect*, as appears by this Example.

- |     |   |                                  |         |
|-----|---|----------------------------------|---------|
| 12. | A <i>Diapason, or Eighth, or Octave,</i>        | contains 12 Semitones. — — — — — | 8th.    |
| 11. | { A <i>Semidiapason, or Defective Eighth,</i> } | contains 11 Semitones. — — — — — | } 7ths. |
|     | { A <i>Sept. Major, or Greater Seventh,</i> }   |                                  |         |
| 10. | A <i>Sept. Minor, or Lesser Seventh,</i>        | contains 10 Semitones. — — — — — | } 6ths. |
| 9.  | A <i>Hexachord Major, or Greater Sixth,</i>     | contains 9 Semitones. — — — — —  |         |
| 8.  | A <i>Hexachord Minor, or Lesser Sixth,</i>      | contains 8 Semitones. — — — — —  | } 5ths. |
| 7.  | A <i>Diapente, or Perfect Fifth,</i>            | contains 7 Semitones. — — — — —  |         |
| 6.  | { A <i>Semidiapente, or Imperfect Fifth,</i> }  | contains 6 Semitones. — — — — —  | } 4ths. |
|     | { A <i>Tritone, or Greater Fourth,</i> — }      |                                  |         |
| 5.  | A <i>Diateffaron, or Perfect Fourth,</i>        | contains 5 Semitones. — — — — —  | } 3ds.  |
| 4.  | A <i>Ditone, or Greater Third,</i>              | contains 4 Semitones. — — — — —  |         |
| 3.  | A <i>Semeditone, or Lesser Third,</i>           | contains 3 Semitones. — — — — —  | } 2ds.  |
| 2.  | A <i>Tone, or Greater Second,</i>               | contains 2 Semitones. — — — — —  |         |
| 1.  | A <i>Semitone, or Lesser Second,</i>            | contains 1 Semitone. — — — — —   |         |

A *Unison*, is one Sound, tho' performed by several *Voices, or Instruments* together.

N. B. That the Particle *Semi*, in *Semidiapason, Semidiapente, Semiditone, &c.* doth not mean the half of such an Interval, but that it wants a *Semitone* of its Perfection. The *Greater Seventh*, and the *Defective Eighth* being both of one Interval: Also the *Greater Fourth*, and the *Imperfect Fifth*.

This Scale is drawn according to the *Keys* of the *Organ, Harpsichord, &c.* which shows the true Distance of all *Conords, and Discords*, both *Perfect* and *Imperfect, &c.* which may be compared to the *Scale*, Page 18.

A *Disdiapason*, is a double *Octave*, being a 15th (Gr.)

A *Trisdiapason*, is a Triple *Octave*, being a 22d (Gr.)

A *Tetradisapason*, is a Quadruple *Diapason*, or a Fourth *Octave*, being a 29th (Gr.)

## § 5. Of Music, Melody, Harmony, &amp;c.

*Musica*, (Ital.) signifies the *Art of Music*; made either by a *Natural Voice*, or by an *Artificial Instrument*.

*Musico*, (Ital.) signifies either a *Musician*, or *Master of Music*, or one that either teacheth, maketh, or performeth *Music*.

*Theoreticall-Music*, is that which searches into the true *Grounds* of it, and into the true *Nature of Concords*, and *Discords*; explaining their true *Nature*, *Number*, and *Proportions*, &c. (as Chap. 10.)

*Practical-Music*, is that which designs, contrives, and composes all *Sounds* into *Musical Parts*, (as Chap. 11.)

*Symphony*, signifies an *Agreement*, or *Consent in Harmony*; also an *Interlude*, or *Prelude*, being agreeable, or in *Symphony* with a *Piece of Music*.—*Coral-Music*, is *Music* sung by *Turns*, by two opposite *Quires*.—A *Consort of Music* is *three Parts*, and no less.—*Concerto*, (Ital.) or *Concert*, is a *Piece of Music* composed in several *Parts*.

## § 6. Of the several Names of the several Parts of Music.

*BASS*, or *Bassus*, is the Name given to the lowest Part of Music, which is set at the Bottom, and is the Foundation of all other *Parts*, and the *Ground work* of all the rest.

*Basso*, (Ital.) is the proper Name for the *Vocal-Bass*.—*Parte Prima*, First Part. *Parte Secunda*, Second Part.

*Tenor*, is the Name of the *Leading-Part*, tho' sometimes 'tis called *Treble*, being the first, or next *Octave* or *System* above the *Bass*.—*Organo* signifies an *Organ*, or the *Thorow-Bass*.

*Cantus*, *Medius*, *Mean*, *Contra*, *Tenor*, *Alto*, *Altus*, *Haut-Contralto*, *Second-Treble*, (Ital.) Either of those are a Name given to the *Middle-Part*, being the *second System*, or *Octave*, above the *Bass*.

*Treble*, *Tripla*, *Canto*, *Haut Dessus*, (Ital.) Either of those signifies *Threefold*, which is the Name of the *third*, or highest *System*, or *Octave* in Music, or the *highest Part* of Musical Composition.

*Repieno*, or *Repiano*, (Ital.) signifies *Full*, or the same as *Chorus*, and directs those *Parts* to move in *Consort* that move but in some certain Places. Sometimes it is a Name given to those *Parts*, that move in but some certain Places, as *Basso-Repieno*, *Alto-Repieno*, *Canto-Repieno*, &c. which *Parts* are called, *The Parts of the little Chorus*.

*Concertante*, *Continuo*, *Continuoto*, or *C. Necessario*, *Recitante*, (Ital.) Either of those Terms signifies *Continual*; being a Name applied to those *Parts* that move continually thro' the whole *Composition*. As *Basso-Continuoto*, *Alto-Continuoto*, *Canto-Continuoto*, &c. which distinguisheth those *Parts* that move continually, from those that move in but some certain Places: Which *Parts* are called, *The Parts of the grand Chorus*. The *Bass* of these *Parts* are commonly marked with *Figures*, and sometimes set only with *Notes* thro' the whole *Concerto*, or *Concert*. § 7. Of

## § 7. Of several Terms worthy of Note, &amp;c.

*AD Libitum*, or *Libitum*, or *Bene Placito*, (Lat.) signifies, if you please, or if you will.

*Da Capo*, or *D. A.* (Ital.) is a Word often set at the End of a Piece of *Music* that ends with the first *Strain*, which signifies to begin again. These *Tunes* that end so, are commonly called *Rondea's*: The Word *Fin*, or *F.* ought to stand over the last *Note*. *Ratio*, (Ital.) signifies the *Ration*, or *Rate* or *Proportion*, &c.

*Plain-Descant*, is the *Ground-work* of *Musical Composition*, where *Concords* are orderly taken.

*Figurate-Descant*, is when *Discords* are concern'd as well as *Concords*, tho' not so much.

*Double-Discant*, is contrived so, that the *Treble* may be made *Bass*, or the *Bass* be made *Treble*, &c.

A *Cadence*, is the Fall of the *Voice*, or a *Conclusion*, or *Close* made by all *Parts*, in several Places of any *Key*, &c.

A *Canon*, (Lat.) is a Piece of *Music* compos'd by an exact *Rule*, i. e. the following *Parts* repeating the very same *Notes* as the foregoing *Part*.—A *Perfect Close*, is when all *Parts* end in the proper and fundamental *Key*.

An *Imperfect-Close*, is a *Close* made at the End of several *Strains*, but not in the proper *Key*.

*Imitation*, *Imitatione*, *Imitazzione*, (Ital.) signifies a Way of compos'g, where *Parts* are made to imitate one another.—*Arfin* & *Thesin*, or *Arfis* & *Thesis*, (Ital.) a *Part*, *Point*, or *Fuge*, is said to move so, when one *Point* falls in one *Part*, and the same rises in another *Part*.—*Counter Fuges*, is when two *Fuges*, or *Points* proceed contrary one from another.—*Verte*, *Volta*, *Volti*, (Ital.) signifies to turn over the *Leaf*; as, *Verte subito*, turn over quick.

A *Ground*, is a *Bass*, compos'd of long *Notes*, &c. the *Division* being run in the other *Parts*.—*Prelude*, *Preludo*, *Preludium*, (Ital.) Either of those *Terms*, are a *Name* given to a short *Air* or *Symphony* play'd before a Piece of *Music* begins; sometimes by *Rule*, and oftentimes *Extempore*.—*Interlude*, *Rescerch*, *Ricercate*, *Reternello*, *Riternello*, (Ital.) Either of those *Terms* is a *Name* given to short *Airs* or *Symphonies* play'd between many *Strains* of a Piece of *Music* to grace and ornament it, sometimes by *Rule*, and sometimes *Extempore*.—*E.* or *Ed*, signifies, *and*.

A *Voluntary*, is an *Extempore Air*, *Prelude*, *Interlude*, or *Symphony*, play'd either before, or in the Middle, or at the End of a Piece of *Music*, to ornament, or grace it; most respective to the *Organ*, *Harpsichord*, &c.

*Solus*, *Solo*, or *Solá*, signifies *alone*; and is often set over such *Parts* that are to be performed alone. *Solá*, is also a *Name* given to a Piece of *Music* that is but for one *Violin*, one *Flute*, and a *Bass*, to distinguish it from those that are for two *Violins*, two *Flutes*, and a *Bass*, and are called *Sola's*, or *Solo's*, (Ital.)—*Sonata*, *Suonata*, *Scionata*, (Ital.) Either of those *Names* are applied to a Piece of *Music*, compos'd only for *Instruments*, &c.

*Fuge*, or *Fuga*, (Lat.) signifies *flying*, or *running*, and used when *Parts*, or *Points* fly one before another, which is properly called *Fuging*: A *Canon* being a perpetual *Fuge*. *Music's*



*Music's*, (Lat.) is a Name given to narrow *Keys*, of the *Organ*, *Virginals*, *Harpsichord*, or *Spinnet*. They are commonly made of *Ivory*, and are tuned *Semitones*, and are placed between the *Whole-Tones* of the *Proper Keys*: The *Proper Keys* are commonly *black*, to give the Performer a Distinction one from the other. A *Scale* of which is specify'd at the Beginning of the *third Book*.

A *Cantata*, (Ital.) is a Piece of *Musick* composed for either *Voices*, or *Instruments*, in several *Parts*; being intermixed one with another, like *Opera's*, &c.—*Oscillancy*, *Oscillation*, or *Vibration*, (Lat.) signifies, either *swinging*, *waving*, *shaking*, or *trembling*, &c. as the Motion of a *Pendulum*, &c.

*Senza*, (Ital.) signifies, *without*, as *Senza Stroment*, without *Instruments*.

*Obligato*, (Ital.) signifies, *Necessary*, or on purpose, *i. e.* an *Instrumental Part* is necessary, and ought not to be left out. This is also a Name given to some *Sonata's*.

*Voce Solo*, (Ital.) signifies a *single Voice*.—*Duett*, or *Duetto*, (Ital.) signifies *two Parts*.

*Trio*, or *Trezetto*, or *Trez*, (Ital.) signifies *three Parts*.—*Quarta*, (Ital.) signifies *four Parts*.

*Quinque*, (Ital.) signifies *five Parts*.—*Ex. gr. Exempli Gratia*, (Lat.) signifies *as for Example*.

*Viz. Videlicet*.—*Sc. Scilicet*.—*i. e. id est*, (Lat.) either of those Words signifies *that is*, or *that is to say*.

*V. Vide*, (Lat.) signifies, *see*, or *see thou*.—*N. B. Nota Bene*, (Lat.) signifies *Note well*, or *Mark well*.

*Score*, signifies the original Draught of the whole Composition, wherein all *Parts* are distinctly marked, or set down, and distinguished and set one under another in their proper *Places*.—*Tension*, (Lat.) signifies the screwing of *Strings* to a certain *Pitch*, &c.

*Consecution*, is when two, three or more *Cords* of the same Kind follows one another, both *Parts* moving the same way; which are taken either between the *Bass*, and *Tenor*, or between two of the *Upper Parts*: When two, or more *Cords*, either *Thirds*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, or *Eights* are taken together, either rising or falling, it is called a *Consecution* of two, or more; some of which are *Disallowances*, especially if two *Fifths*, or two *Eights* are taken together, in two *Parts*, (*Vide Page 52.*)

*Reſte*, (Lat.) signifies *Forwards*: *Retro*, signifies *Backwards*, both pertaining to *Canon*,

*Reverted*, (Lat.) signifies turned back again, or *Backwards*, pertaining to *Canon*.

*Tautology*, is repeating the same again, or often.

::: *Hallelujah*, or *Allelujah*, (Heb.) signifies *Praise the Lord*, &c.

Finally, Be perfect, be of good Comfort, and love one another: And the God of *Peace*, *Love*, and *Harmony* be with you all always, *Amen*.— — Yours, WILLIAM TANS'UR, — The End of the First BOOK.

*Books printed for J. Hodges, at the Looking-Glass, over-against St. Magnus Church, London-Bridge.*

1. **THE BUILDER'S GUIDE**, and Gentleman and Trader's Assistant; Or, a Universal Magazine of TABLES. Wherein is contained greater Variety than in any other Book of its kind, with several new and useful Tables, never before publish'd; which renders it the most general, compleat, and universal Companion, for daily Use, extant, and highly necessary for all Gentlemen, Builders, Surveyors of Buildings, Timber-measurers, Carpenters, Bricklayers, &c. Also for Merchants, Shopkeepers, and all Tradesmen that deal either by Wholesale, or Retail.

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A



Sing unto God, O ye Kingdoms of the Earth :  
Yea, Worship the LORD in the Beauty of Holiness.  
(*Psalms* lxxviii. 32, and xcvi. 9.)



# A Compleat Melody; OR, The Harmony of S I D R.

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## BOOK II.

---

### CONTAINING,

The *Psalms* of David New Tun'd: Which *Music* expresseth the true *Sence* and *Sound* of the *Words* more than any ever yet Published. With an *Alphabetical Table* of all the *Tunes*, and what *PSALMS* are proper to each *Tune*; and a *Table* of *PSALMS* suited to the *Feasts* and *Fasts* of the Church of *England*, and other Varieties of Life. With Fourteen *GLORIA PATRI*'s, suited to the true *Measures* of every *PSALM* in the *Book*.

---

The Whole are Composed in *Two*, *Three* and *Four* Musical *PARTS*, according to the most *Authentic Rules*; and set down in *SCORE*, (and *Figur'd*) for either *Voice* or *Organ*. Corrected and Enlarged.

---

By WILLIAM TANS'UR, AUTHOR of *The Melody of the Heart*. And the Beauty of Holiness.

---

*O Praise the LORD, for he is Gracious: O Sing Praises unto his Name, for it is Lovely.* — Psalm cxxxv. 3.

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### LONDON:

Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking-Glass*, over-against *St. Magnus Church, London-Bridge*. Also sold by the AUTHOR. M.DCC.XLIII.

*Ingenious Practitioners,*

**T**HE *Figures* that are fixed over the *Notes* of the *Basses*, in the two following BOOKS, (when *Vocally* perform'd to Perfection,) do so augment to the *Harmony*, that there is no Deficiency in the Fulness thereof in such *Tunes* as are set in *Three Parts*, from those that are set in *Four*, &c. Which *Notes* may be *Vocally* perform'd as an *Inner-Part*, where an *Organ* is wanting; if some of the *Tenor Part* be sung as a *Treble*, in the *Octave* above.

Observe, That on such *Notes* where nothing is Figur'd, then may your Figur'd *Part* joyn with any one of the *Inner-Parts*, that does not make a *Consecution* of two *Perfects* together of one kind from the *Bass*, &c. This *Part* so Figur'd is most respective to the *Organ*, &c. and must be *vocally* perform'd with great Care and Judgment.

\* \* \* Those *Figures* which are set over the first, and last *Notes* of the *Upper-Parts*, serve to direct the *Performer* both to the *Pitch*, and also to the *Endings* of all *Parts* of the *Concert*: Which *Figures* shews what *Concords* each *Part* beginneth and endeth from the *Ground*, or *Bass*.

W. T.

To



To all Lovers of PSALMODY.

*I*N the former Treatise of this Book, my utmost Endeavour was to lay down all the Grounds of Music in a New, Easy, and Familiar Method; leaving no Branch of it untouch'd, relating to either Tune, Time, or Concord.

Next, I thought nothing could be more necessary and useful to the Praise of God, and also for the Service of Men, than to Tune the Psalms of David in a sweet and regular Composition; hoping the same may cause them to be put more in Practice: By Reason the Music expresseth the true Sense and Sound of the Words: Likewise the Words in several Psalms are much amended, and made to answer the Music both in Time and Measure; (viz. Psalm 121, and several others, which Words would not answer the Music but once through the Tune;) also the Tunes was Composed on so wide a Compass of Notes, and founded on such dark and obscure Keys, that few could ever attain to the true Performance of them: Again, their cross Forms, and untuneable Leaps yielded such a dull and dismal Tone, that it was very offensive to a Musical Ear.

But to remedy this, and to render these Psalms more Musical, I have composed New Music to them, in Two, Three, and Four Musical Parts, and set down the same in Score, for Voice and Organ; for which Reason, all the Tenors are set in the G solreut, or Treble-Cliff.

Observe, That all such Tunes that are in Three Parts, may be sung in Two, omitting the Cantus. — Likewise such Tunes that are in Four Parts, may be sung in Three Parts, omitting any one of the Upper Parts. But if the Altus, or Contra-Part be omitted, then must the Treble be used as a Cantus: Or both the Upper-Parts may be omitted, and sung but in Two Parts, when Voices can't be had. But it is better to omit the Treble in Tunes of Four Parts, than the Contra; unless there are Voices to sing the Treble in the Eighth above.

Finally, I heartily recommend this Work to all who delight in Psalmody, Hoping it may prove as usefull as it is intended: And that every one may find Advantage to their Improvement in Divine-Music: Thereby advancing the Praise and Glory of GOD: Worshipping and praising GOD, in the Beauty of Holiness.

Which are the Wishes of your affectionate Servant,

W. TANS'UR.

{ From Ewell, in Surry, }  
{ Sept. 29, A. D. 1734. }



*A T A B L E of Psalms suited to the Feasts and Fasts of the Church of England; and other Varieties of Life. Very useful for Parish-Clerks.*

**F O R** *Christmas-day*, psal. 2d. v. 5, to the end. ps. 45. ps. 89, v. 26, to v. 30. ps. 118, v. 19. For any time in *Lent*, ps. 6, 32, 38, 51, 102, 130, 134.

For *Good-friday*, ps. 2, v. 1, to 5. ps. 22, v. 4, to v. 9, or v. 14, to v. 20. ps. 89, v. 5, to v. 9. ps. 118, v. 19, to v. 26. ps. 45, v. 6, to v. 8.

For *Ascension-day*, ps. 24, v. 7, to the End. ps. 47, 68, 97, 99, 108.

For *Easter-day*, ps. 26, v. 8, to v. 11. ps. 45, v. 6, to v. 8. ps. 89, v. 5, to v. 9. ps. 118, v. 19, to v. 26.

For *Whit-Sunday*, ps. 48. ps. 51, v. 10, to v. 13. ps. 68, v. 11, to v. 23. ps. 104, v. 1, to v. 5. ps. 122, v. 10, 11.

For *Trinity-Sunday*, ps. 33, v. 4, to v. 8. ps. 81. ps. 136, v. 4, to the End.

For the Martyrdom of K. *Charles I*, *Jan.* 30th, ps. 7, v. 1, to v. 5. ps. 25, two last Staves. ps. 94, v. 19, to the End. ps. 141, v. 1, to v. 5. ps. 41, v. 5, to v. 10.

For the Restoration of K. *Charles II*, *May* 29th, ps. 18, v. 15, to v. 19. ps. 66, v. 1, to v. 5. ps. 126.

For the Powder-Plot, *Nov.* 5th, ps. 7, the two last Staves. ps. 124, ps. 126, ps. 129, ver. 43.

On Charity, ps. 22, v. 23, to v. 27. ps. 34, v. 14, to v. 18. ps. 41, v. 1, to v. 5. ps. 72, v. 13, to v. 19. ps. 107, v. 41, and 42. ps. 112. ps. 147, v. 3, to v. 6.

Psalms of Thanksgiving, viz. 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.

The Blessed Man described, in Psalms 1, 15, 24, 32, 92, 112, 119, 128.

The Excellency of God's Word, in Psalms 12, 19, 119.

For the *Holy Communion*, ps. 23. ps. 26, v. 6, to v. 8. ps. 27, v. 4, to v. 10. ps. 36, v. 5, to v. 11. ps. 42, v. 1, to v. 5. ps. 43, v. 3, to v. 6. ps. 84, 103, 106.

Several Portions worthy of *Note*, viz. ps. 2, v. 11, to the End. ps. 16, two last Staves. ps. 19, v. 12, &c. ps. 26, the five last v. ps. 28, two last Staves. ps. 32, two last Staves. ps. 43, v. 3, &c. ps. 72, two last Staves. ps. 34, v. 7, to v. 10, and v. 11, to v. 16. ps. 37, v. 16, &c. two last Staves. ps. 51, v. 11. ps. 57, v. 9. ps. 119, v. 133. ps. 62, v. 5. ps. 66, v. 16.

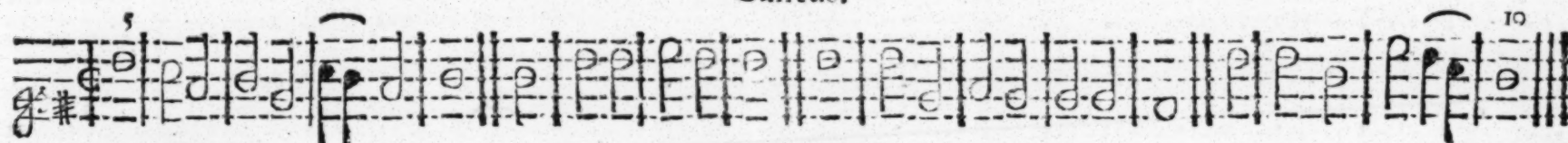
For a Wedding, Psalms 67, 128, 133.

For a *Funeral*, ps. 16, v. 8, to the End. ps. 90, v. 3, to v. 7. ps. 39, v. 5, to v. 9. ps. 103, v. 13, 14, 15, 16.

*The*

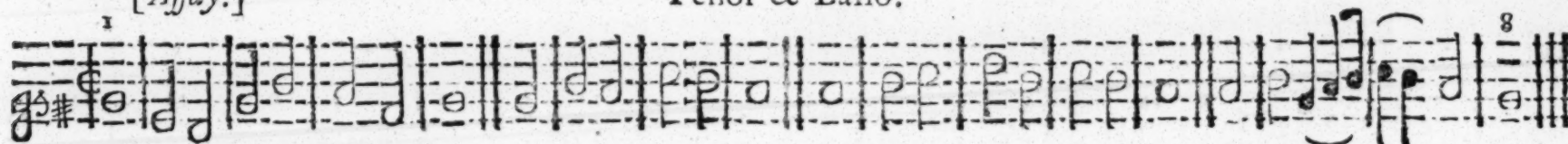
*The PSALMS of DAVID, New Tun'd.*  
(By Mr. WILLIAM TANS'UR.)

*Dunchurch Tune, P S A L M I. Composed in Three Parts. W. T.*  
Cantus.



[*Assay.*]

Tenor & Bass.



(*Intonation.*)



*Verse 1.* **T**HE man is blest that hath not lent,  
To wicked men his ear :  
Nor led his life as Sinners do,  
Nor sat in scorners chair.

*Verse. 2.* But in the Law of GOD the LORD,  
Doth set his whole delight :  
And in that Law doth exercise,  
Himself both day and night.

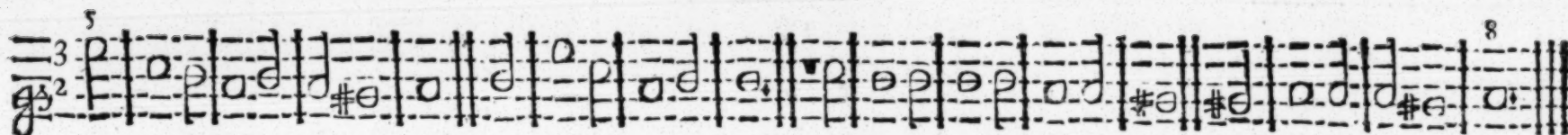
*Verse 3.* He shall be like a *Tree*, that is  
Planted the Rivers nigh :  
Which in due Season bringeth forth  
Its Fruit abundantly.

*Verse 4.* Whose leaf shall never fade nor fall,  
But flourishing shall stand :  
Ev'n so all things shall prosper well,  
That this Man takes in hand.

*Well.*

*Wellford Tune. P S A L M IV. Composed in Three Parts. W. T.*

Cantus.



Tenor &amp; Basso.

*Verse 1.*

O God, that art my righteousness,  
 LORD, hear me when I call :  
 Thou hast set me at liberty,  
 When I was bound in thrall.

*Verse 2.*

Have mercy, LORD, therefore on me,  
 And grant me my request :  
 For unto thee incessantly,  
 To cry I will not rest.

*Verse 3.*

O mortal men, how long will ye  
 My Glory thus despise ?  
 Why wander ye in vanity,  
 And follow after Lies ?

*Verse 4.*

Know ye that good and godly men,  
 The LORD doth take and chuse :  
 And when to him I make complaint,  
 He doth me not refuse — &c.

*Together*

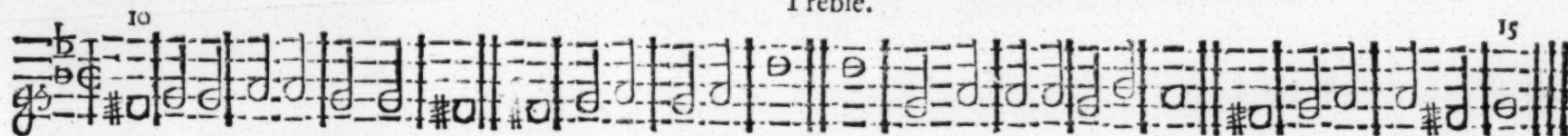


The Harmony of SION. Book II.

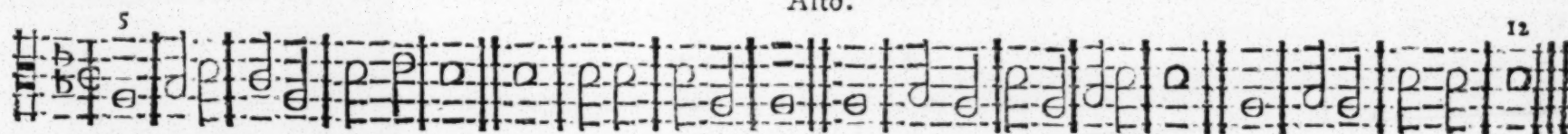
[ 9 ]

Tocester Tune. P S A L M V. Compos'd in Four Parts. W. T.

Treble.



Alto.



Tenor & Basso.



Verse 1. **I**Ncline thine Ear, O LORD, and let,  
My words have free access :  
To thee, who art my GOD, and King,  
From whom I seek redress.

Verse 2. Hear me betime, LORD, tarry not,  
For I will have respect,  
My supplication in the morn,  
To thee for to direct.

Verse 3. And I will patiently still trust,  
In thee, my GOD alone :  
Thou art not pleas'd with wickedness,  
And ill with thee dwells none.

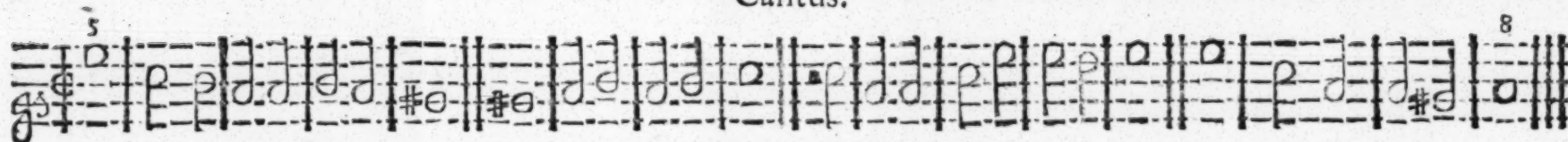
Verse 4. Such as be foolish, shall not stand,  
In sight of thee, O LORD :  
Vain workers of Iniquity,  
Thou always hast abhor'd. — &c.

B

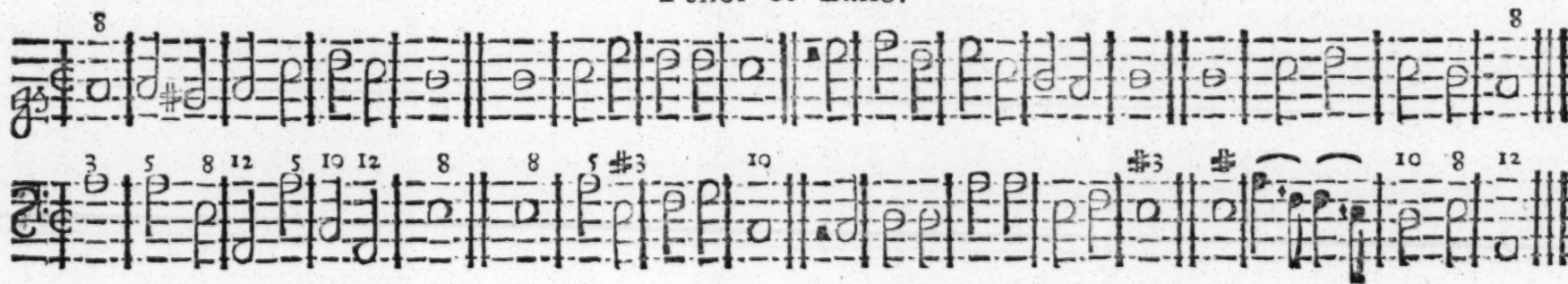
Har<sup>a</sup>

*Harborough Tune. P S A L M VI. Compos'd in Three Parts. W. T.*

Cantus.



Tenor &amp; Basso.

*Verse 1.*

**L**ORD, in thy wrath reprove me not,  
 Tho' I deserve thine ire :  
 Nor yet correct me in thy rage,  
 O LORD, I thee desire.

*Verse 2.*

For I am weak, therefore, O LORD,  
 Of mercy, me forbear :  
 And heal me, LORD, for why ? thou know'st,  
 My *Bones* do quake for fear.

*Verse 3.*

My Soul is troubled very fore,  
 And vex'd exceedingly :  
 But, LORD, how long wilt thou delay,  
 To cure my misery ?

*Verse 4.*

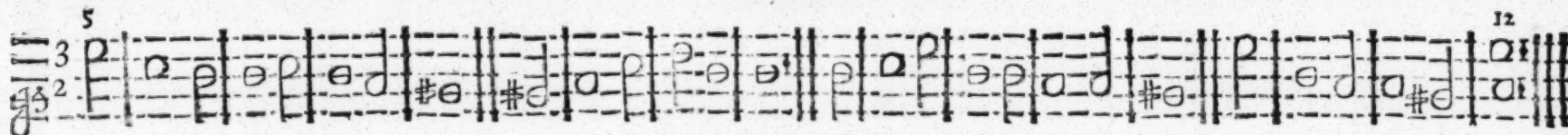
LORD, turn thee to thy wonted Grace,  
 Some pity on me take :  
 O save me not for my deserts,  
 But for thy mercies sake, — &c.

The Harmony of S I O N. Book II.

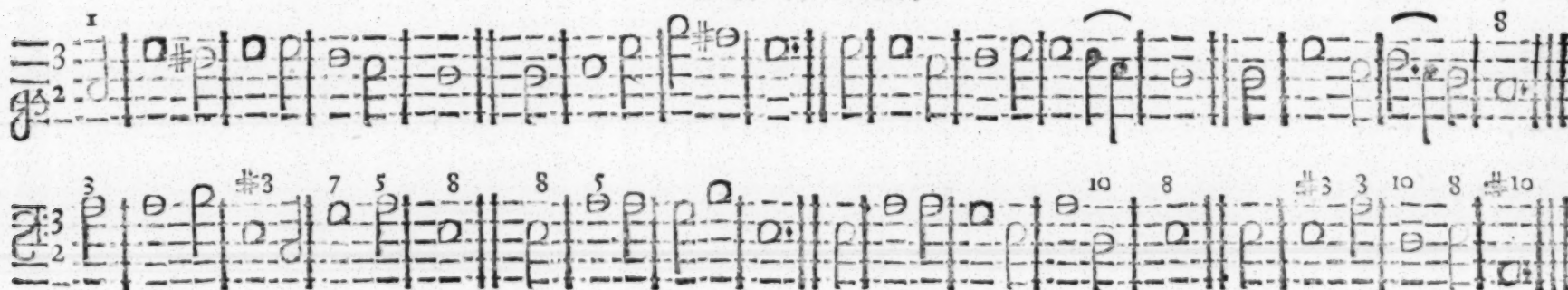
[ 11 ]

Abby Tune, P S A L M VIII. Compos'd in Three Parts. W. T.

Medius.



Tenor & Basso.



Verse 1.

O GOD, our LORD, how wonderful,  
Are thy *Works* ev'ry where?  
Thy Fame surmounts in dignity,  
The highest heav'ns that are.

Verse 2.

Ev'n by the mouths of sucking Babes,  
Thou wilt confound thy foes:  
For in those Babes, thy might is seen,  
Thy Graces they disclose.

Verse 3.

And when I see the heav'ns above,  
The *Works* of thy own hand:  
The *Sun*, the *Moon*, and all the *Stars*,  
In order as they stand.

Verse 4.

LORD! what is Man, that thou of him,  
Tak'st such abundant Care?  
Or what the Son of man, whom thou,  
To visit dost not spare. — &c.

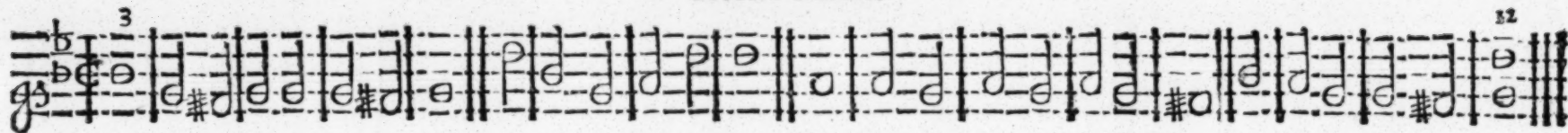
B 2

Wallingford

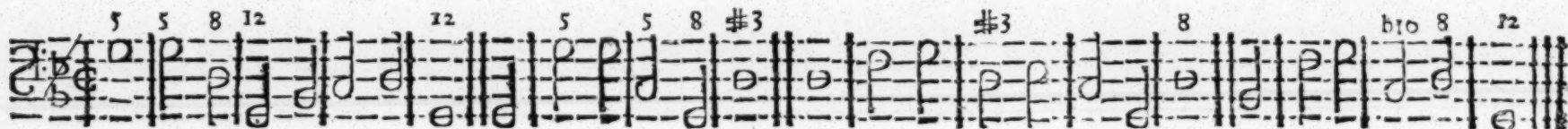


*A Compleat Melody : Or,**Wallingford Tune. P S A L M X. Compos'd in Three Parts. W. T.*

Second Metre.



Tenor &amp; Basso.

*Verse 1.*

**W**Hat is the cause that thou, O LORD,  
So far off, now dost stand?  
Why hidest thou thy face in time,  
When Trouble is at hand.

*Verse 2.*

The poor doth perish by the proud,  
And wicked Mens desire;  
Let them be taken in the craft,  
Which they themselves conspire.

*Verse 3.*

For in the lust of his own heart,  
The ungodly doth delight:  
So doth the wicked praise himself,  
And doth the LORD despise.

*Verse 4.*

He is so proud, that right and wrong,  
He setteth all apart:  
Nay, nay, there is no GOD, saith he,  
For thus he thinks in heart. — &c.

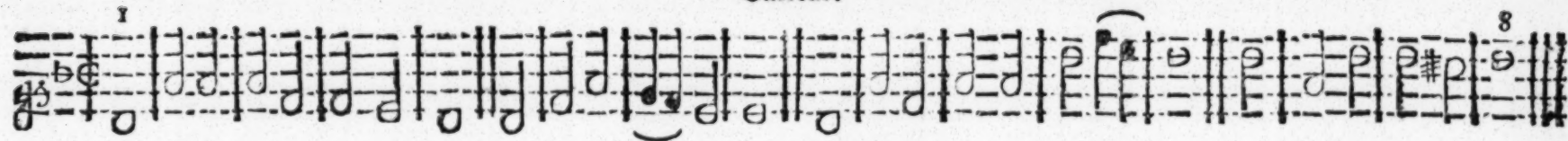
*Banger*

The Harmony of SION. Book II.

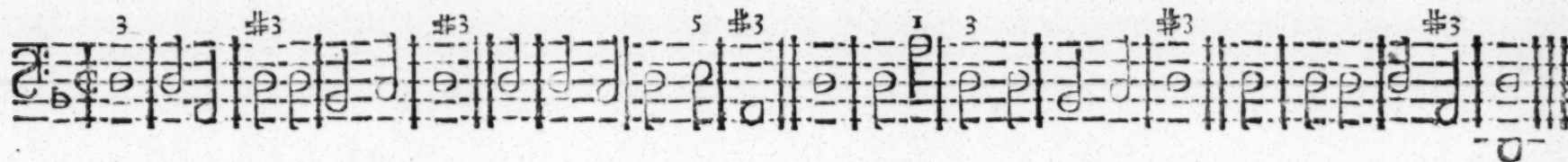
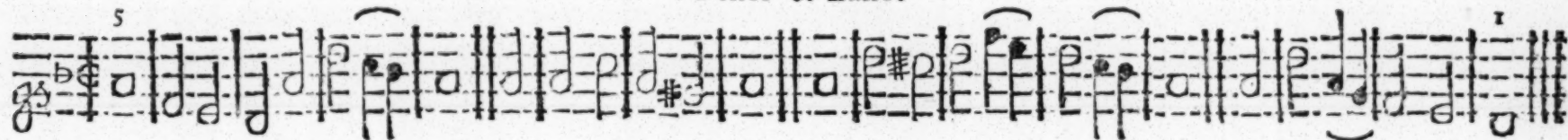
[ 13 ]

Bangor Tune. P S A L M XI. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

**I**N GOD the LORD, I put my trust,  
Why say ye to my soul?  
Unto the mountains swiftly fly,  
As doth the winged fowl.

Verse 2.

Behold, the wicked bend their Bows,  
And ready fix their dart:  
To shoot in secret, and to hurt,  
The man of upright heart.

Verse 3.

Of worldly hope all stays were shrunk,  
And clearly brought to nought:  
Alas, the just and upright man,  
What Evil hath he wrought?

Verse 4.

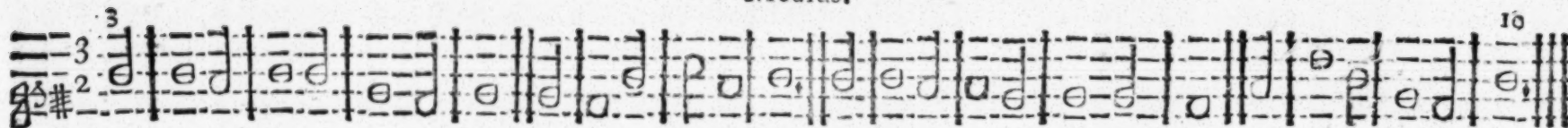
But he that in the Temple is,  
Most holy and most high:  
And in the highest Heav'ns set,  
In royal Majesty. — &c.

B 3

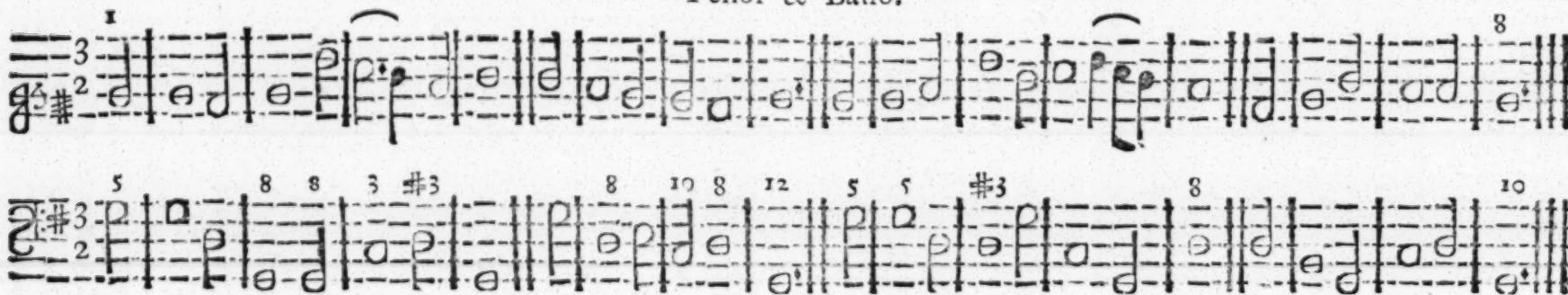
St. Philip's

St. Philip's Tune. P S A L M XV. Composed in *Three Parts.* W. T.

Medius.



Tenor &amp; Bass.

*Verse 1.*

**W**ithin thy Tabernacle, LORD,  
 Who shall inhabit still?  
 Or whom wilt thou receive to dwell,  
 On thy most holy hill?

*Verse 2.*

The man whose life is uncorrupt,  
 Whose Works are just and freight:  
 Whose Heart doth think the very truth,  
 And Tongue speaks no deceit.

*Verse 3.*

That to his neighbour doth no ill,  
 In Body, Goods, or Name:  
 Nor willingly doth slanders raise,  
 Which might impair the same.

*Verse 4.*

That in his heart regardeth not,  
 Malicious, wicked men:  
 But those that love and fear the LORD,  
 He maketh much of them. — &c.

Newbury

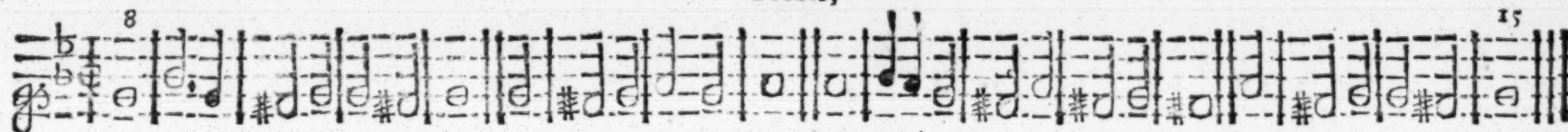


*The Harmony of SION. Book II.*

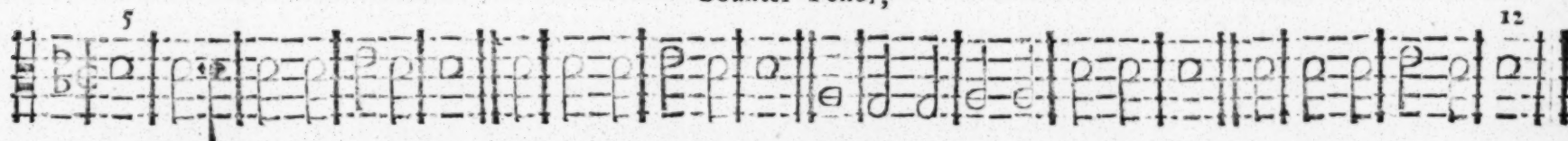
[ 15 ]

*Newbury Tune. PSALM XVI. Composed in Four Parts. W. T.*

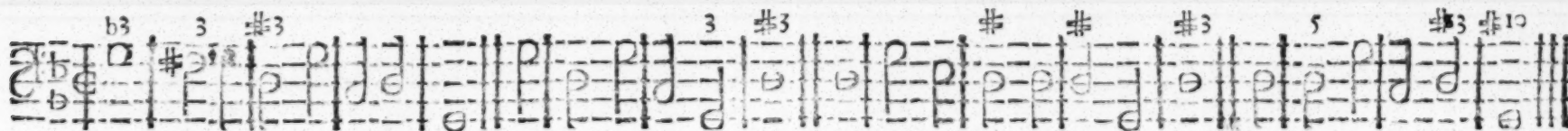
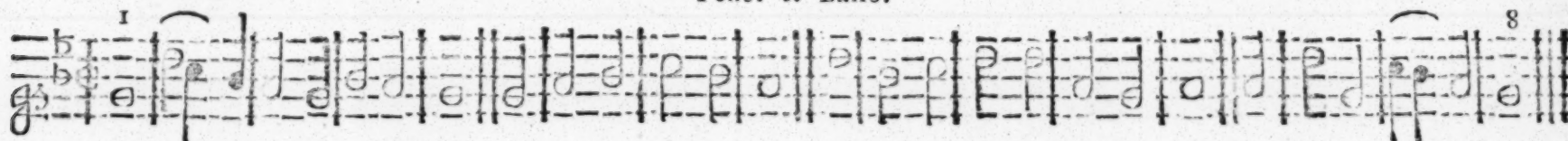
Treble,



Counter Tenor,



Tenor & Bass.



*Verse 8.* **I** set the LORD, still in my sight,  
And trust him over all:  
For he doth stand, on my right hand,  
Therefore I shall not fall.

*Verse 9.* Wherefore my heart, and tongue also,  
Rejoice exceedingly:  
My flesh likewise doth rest in hope,  
To rise again, for why?

*Verse 10.* Thou wilt not leave my soul in hell,  
Because thou lovest me:  
Nor yet wilt give thy *Holy-One*,  
Corruption for to see.

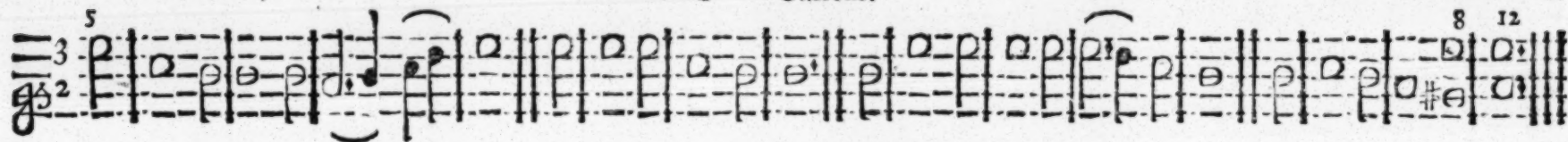
*Verse 11.* But wilt me teach the way to life,  
Where there is *Joy* in store:  
And where at thy right-hand there are,  
Pleasures for evermore. — &c.

*Ply-*

Plymouth Tune. P S A L M XVIII. Compos'd in Three Parts. W. T. Transcriber

Cantus.

C o o d.



Tenor &amp; Basso.



Basso.



Verse 1.

O God, my strength and fortitude,  
Of force I must love thee:  
Thou art my *Castle* and defence,  
In my necessity.

Verse 2.

My God, my Rock, in whom I trust,  
The worker of my wealth,  
My *Refuge*, *Buckler*, and my *Shield*,  
The horn of all my health. — &c.

Verse 3.

When I sing laud unto the LORD,  
Most worthy to be serv'd:  
Then from my foes I am right sure,  
That I shall be preserv'd

Verse 4

The Pangs of *Death* did compass me,  
And bind me ev'ry where:  
The flowing waves of wickedness,  
Did put me in great fear. — &c.

Southampton

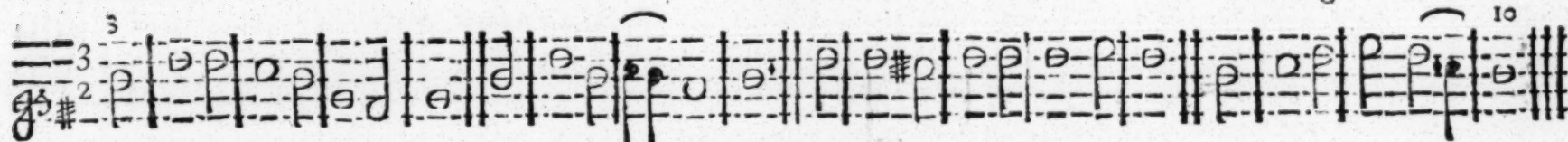
The Harmony of SION. Book II.

[ 17 ]

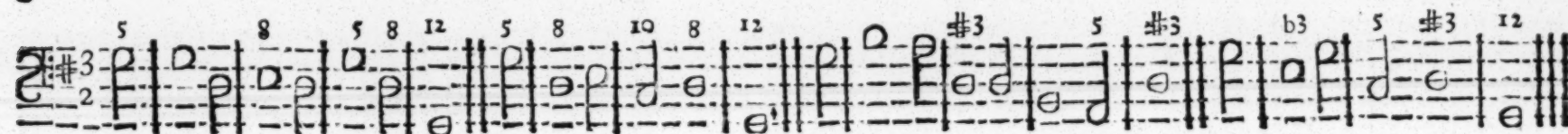
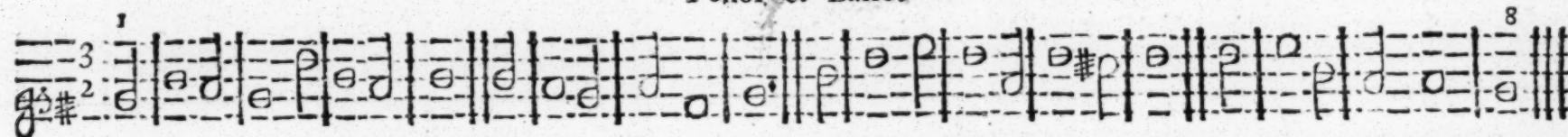
Southampton Tune. P S A L M XIX. Composed in Three Parts. W. T.

Cantus. Deo.

Very Good.



Tenor & Bass.



Verse 7.

How perfect is the Law of God,  
His Covenant is sure:  
Converting Souls, and making wise,  
The simple and obscure.

Verse 8.

The LORD's commands are righteous, and  
Rejoyce the heart; likewise  
His precepts are most pure, and do  
Give light unto the eyes.

Verse 9.

The fear of God, is excellent,  
And doth for ever dure:  
The judgments of the LORD also,  
Most righteous are, and pure.

Verse 10.

And more to be desired are,  
Than much fine Gold alway:  
The Honey, and the Honey-comb,  
Are not so sweet as they. — &c.

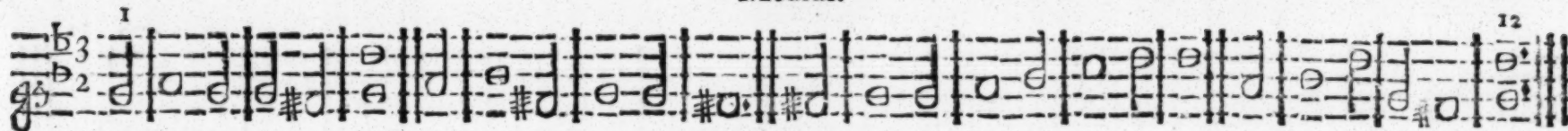
C

St. Bartho-

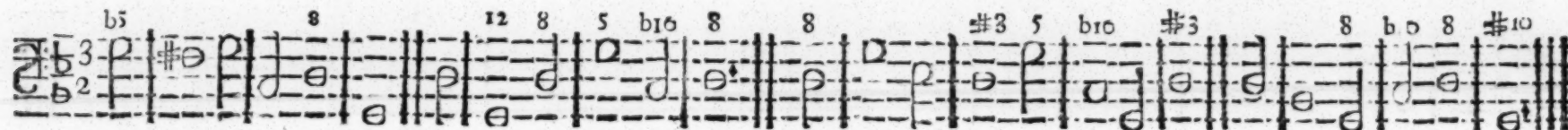
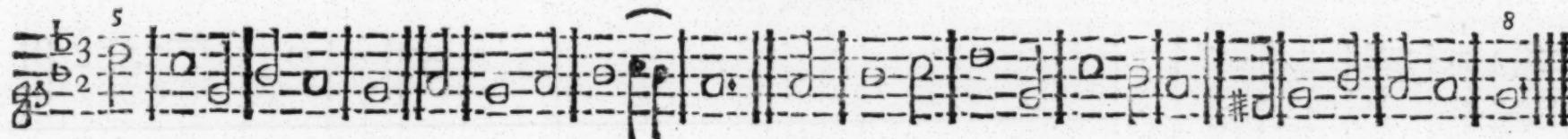


St. Bartholomew's Tune. P S A L M XXV. Compos'd in *Three Parts.* W. T.

Medius.



Tenor &amp; Bass.

*Verse 1.*

**I** Lift my heart to thee,  
My God, and guide most just:  
Now suffer me to take no shame,  
For in thee do I trust.

*Verse 2.*

Let not my foes rejoyce,  
Nor make a scorn of me:  
Nor let them not be overthrown,  
That put their trust in thee.

*Verse 3.*

But shame shall them befall,  
That harm men wrongfully:  
Therefore thy paths, and thy right ways,  
Unto me LORD descry.

*Verse 4.*

Direct me in thy truth,  
And teach me, I thee pray:  
Thou art my *Sav'our*, and my God,  
On thee I wait alway. — &c.

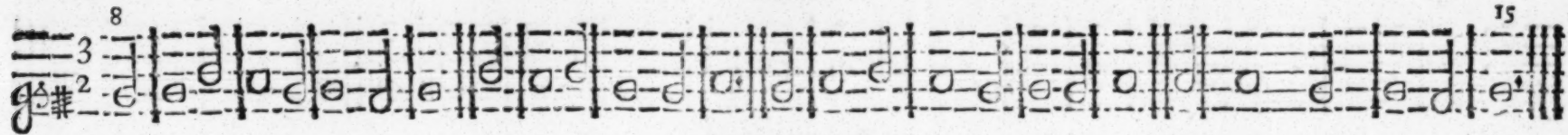
*Ewell*

The Harmony of SION. Book II.

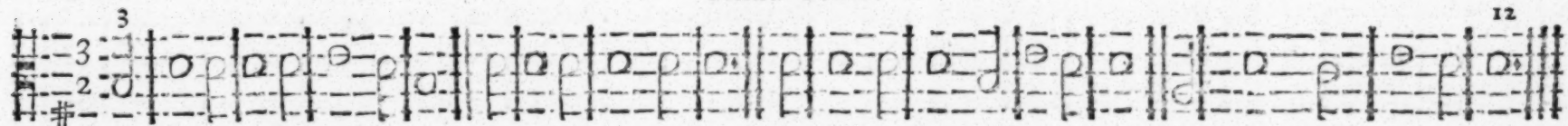
[ 19 ]

Ewell Tune. P S A L M XXVII. Composed in *Four Parts*. W. T.

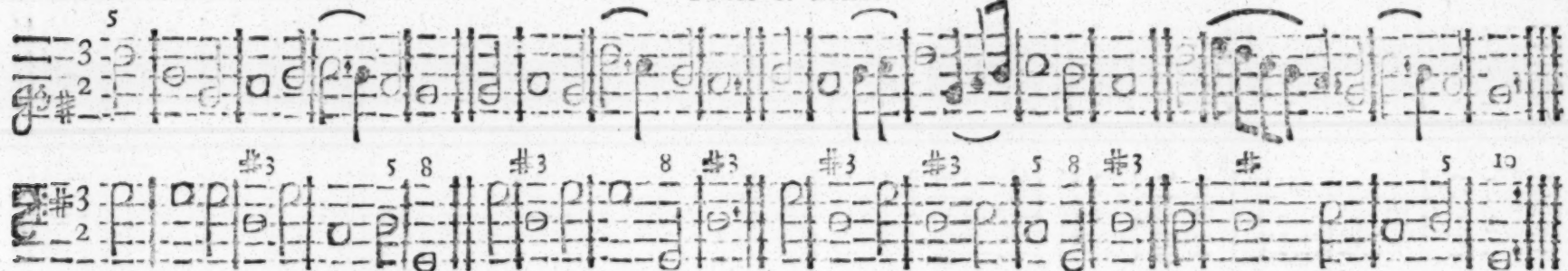
Treble.



Contra-Tenor.



Tenor & Basso.



*Verse 1.* THE LORD is both my health and light,  
Shall man make me dismay'd?  
Since God doth give me strength and might,  
Why should I be afraid?

*Verse 2.* While that my foes, with all their strength,  
Began with me to brawl:  
Thinking to eat me up, at length  
Themselves have caught the fall.

*Verse 3.* Tho' they in *Camp*, against me lie,  
My heart is not afraid:  
But if in *Battle*, they will try,  
I trust in God for aid.

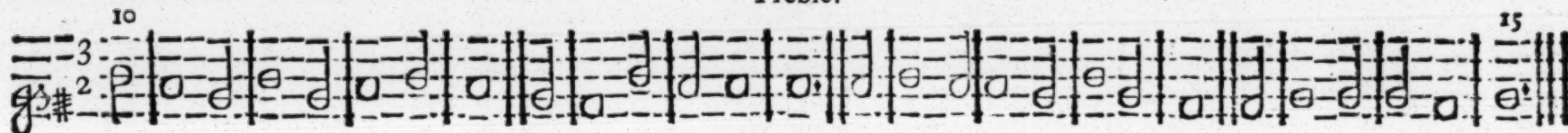
*Verse 4.* One thing of God, I do require,  
That he will not deny;  
For which I pray and do desire,  
'Till he to me apply: — 5. That, &c.

C 2

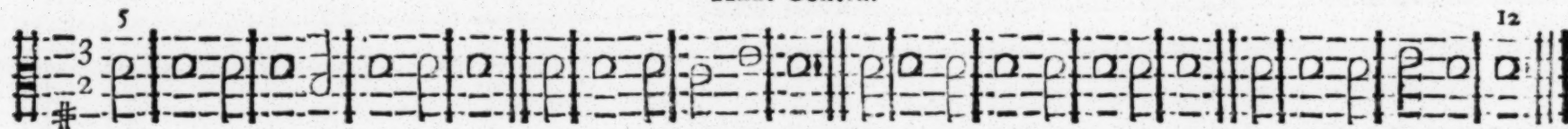
Nor-

*A Compleat Melody : Or,**Northampton Tune. P S A L M XXVIII. Compos'd in Four Parts. W. T.*

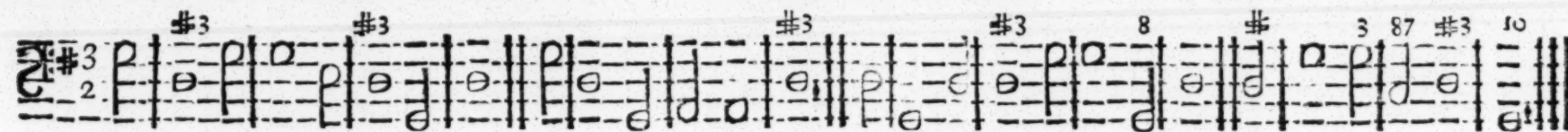
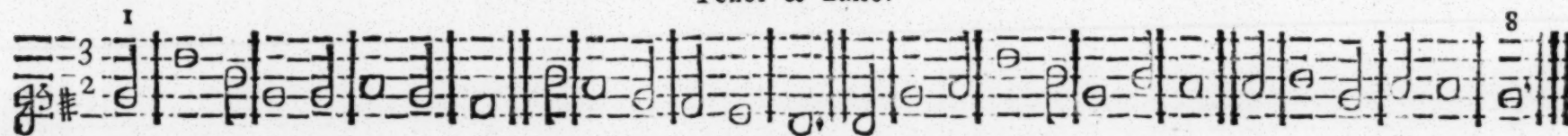
Treble.



Haut-Contr.



Tenor &amp; Basso.



*Verse 6.* To render *Thanks* unto the LORD,  
 How great a cause have I?  
 My *Voice*, my *Pray'r*, and my *Complaint*,  
 That heard so willingly.

*Verse 7.* He is my *Shield*, and *Fortitude*,  
 My *Buckler* in distress:  
 My *Hope*, my help, my heart's relief,  
 My *Song* shall him confess.

*Verse 8.* He is our *strength* and our defence,  
 Our foes for to resist:  
 The *Health*, and the *Salvation* of  
 His own *Elect*, by *Christ*.

*Verse 9.* Thy *People* and thy *Heritage*,  
 LORD, *bles*s, *guide*, and *preserve*:  
 Encrease them, LORD, and rule their hearts,  
 That they may never swerve.—To Father, &c.

*Falmouth*

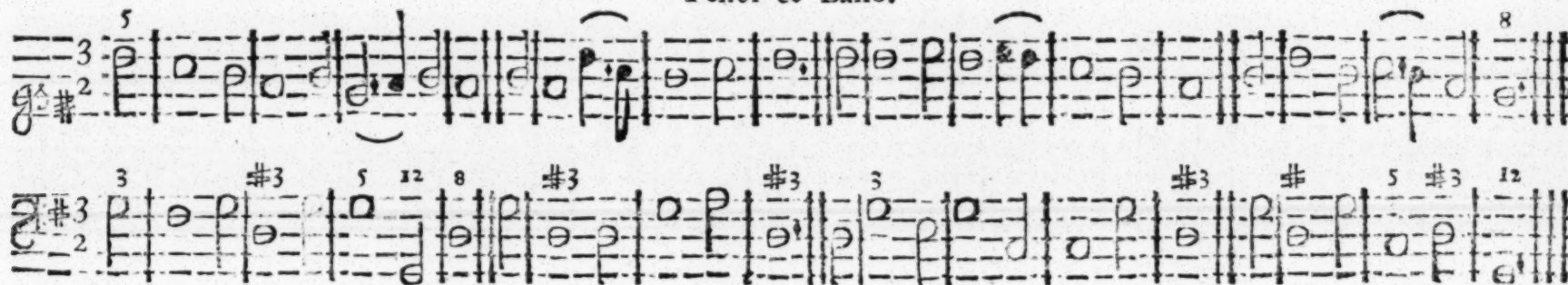


Falmouth Tune. P S A L M XXIX. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

**G**IVE to the LORD, ye *Potentates*,  
Give ye with one accord:  
All *Praise* and *Honour*, might and strength,  
Be to the living LORD.

Verse 2.

Give *Glory* to his holy Name:  
And honour him alone:  
Worship him in his Majesty.  
Within his holy throne.

Verse 3.

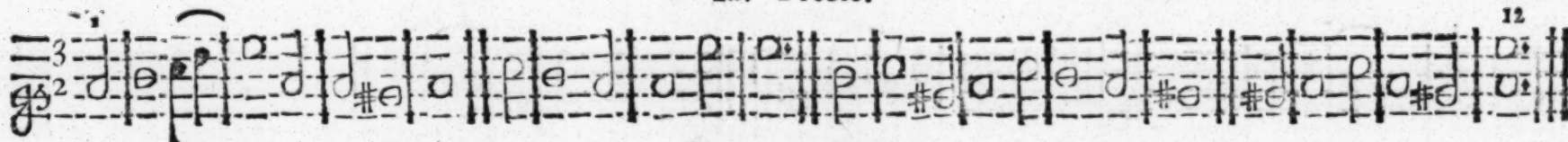
His voice doth rule the *Waters* all,  
As he himself doth please:  
He doth prepare the *Thunder-claps*,  
And governs all the seas.

Verse 4.

The voice of God, is of great force,  
And woud'rous excellent:  
It is most mighty in effect,  
And most Magnificent. — &c.

Leicester Tune. P S A L M XXXI. Compos'd in Three Parts. W. T.

2d. Treble.



Tenor &amp; Bass.



Verse 1.

O LORD, I put my trust in thee,  
Let nothing work me shame :  
As thou art just, deliver me,  
And set me free from blame.

Verse 2.

Hear me, O LORD, and that anon,  
To help me make good speed :  
Be thou my Rock, and house of stone,  
My fence in time of need.

Verse 3.

For why ? as stones thy strength is try'd,  
Thou art my Fort and Tow'r :  
For thy name's sake, be thou my guide,  
And lead me in thy pow'r.

Verse 4.

Pluck thou my feet out of the Snare  
Which they for me have laid :  
Thou art my strength, and all my care,  
Is for thy mighty aid. — &c.

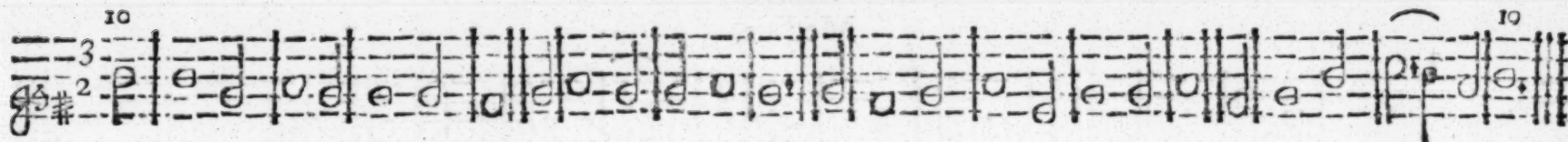
Dorchester

The Harmony of S I O N. Book II.

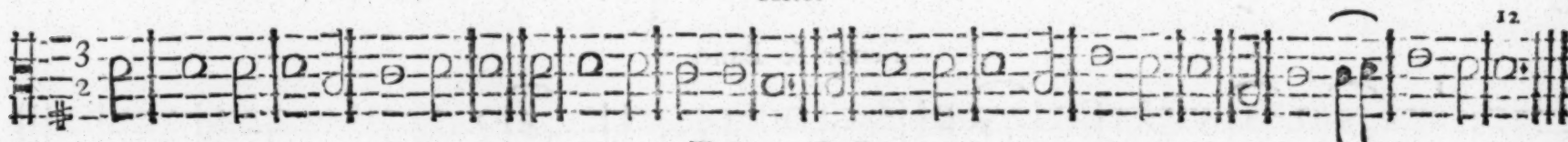
[ 23 ]

Dorchester Tune. P S A L M XXXIII. Compos'd in Four Parts. W. T.

Treble.



Alto.



Tenor & Basso.



Verse 1. **Y**E righteous in the LORD rejoyce,  
It is a seemly sight :  
That upright men should take delight,  
To Praise the LORD of might.

Verse 2. Praise ye the LORD with Harp, and sing  
To him with Psaltery :  
With ten-string'd Instruments sounding,  
Praise ye the LORD most high.

Verse 3. Sing to the LORD, a Song most new,  
With courage give him praise :  
For why? his Word is ever true,  
His Works, and all his ways.

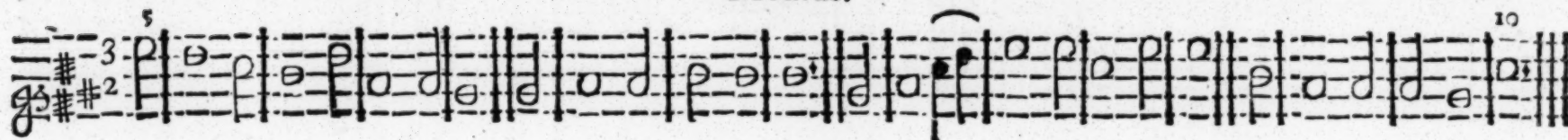
Verse 4. Both Judgment, Equity, and Right,  
He ever lov'd, and will :  
And with his Gifts he doth delight,  
The earth thro'out to fill. — &c.

Corventry

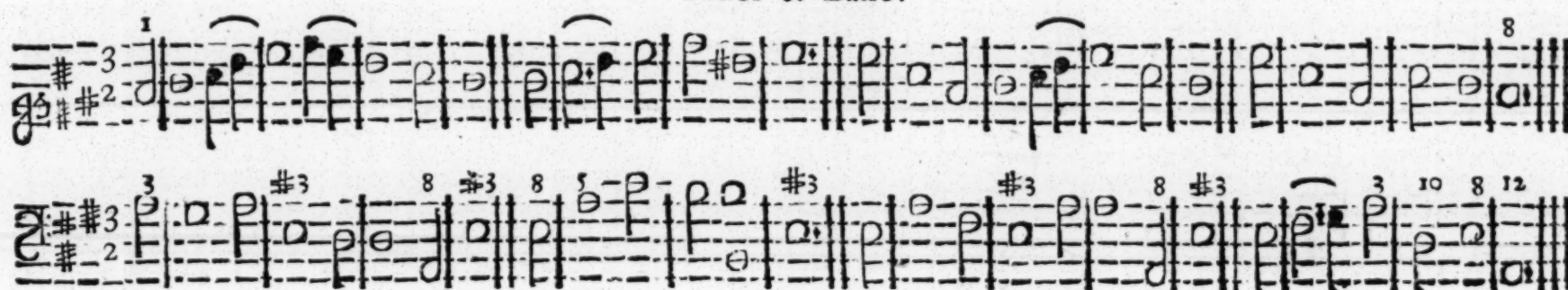


*Coventry Tune.* P S A L M XXXIV. Composed in *Three Parts.* W. T.

Medius.



Tenor & Baffo.



*Verse 1.*

**I** Will give laud and honour both,  
Unto the LORD always :  
My mouth also for evermore,  
Shall speak of all thy praise.

*Verse 2.*

**I** do delight to laud the LORD,  
In soul, in heart, and voice :  
That humble men may hear thereof,  
And heartily rejoyce.

*Verse 3.*

Therefore, see that ye magnify,  
With me the living LORD :  
Let us exalt his holy name,  
Always with one accord.

*Verse 4.*

For I my self besought the LORD,  
He answer'd me again ;  
And me deliver'd speedily,  
From all my fear and pain. — &c.

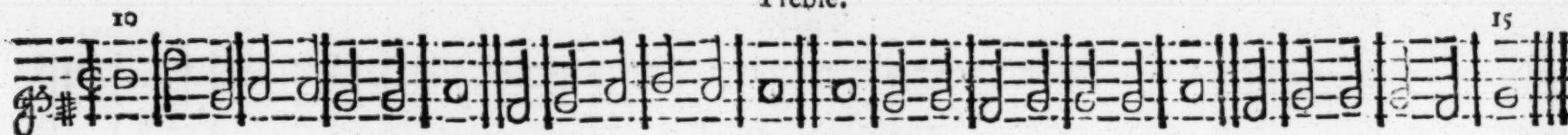
*Abing-*

The Harmony of SION. Book II.

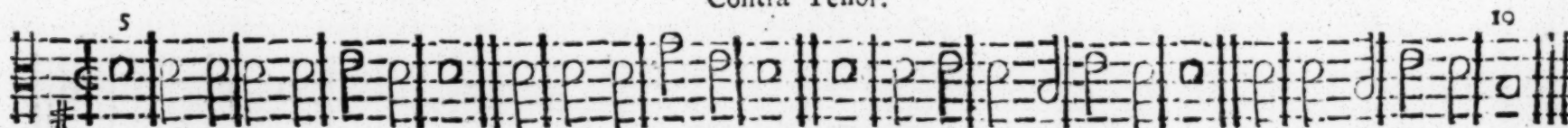
[ 25 ]

Abington Tune. P S A L M XXXV. Composed in Four Parts. W. T.

Treble.



Contra Tenor.



Tenor & Basso.



Verse 1. **L** O R D, plead my cause against my foes,  
Confound their force and might :  
And take my part against all those,  
That seek with me to fight.

Verse 2. Lay hand upon the *Spear* and *Shield*,  
Thy self in *Armour* dress :  
Stand up with me and fight the *field*,  
To help me in distress.

Verse 3. Gird on thy *Sword*, and stop the way,  
Mine Enemies withstand :  
That thou unto my soul may'st say,  
I am thy help at hand.

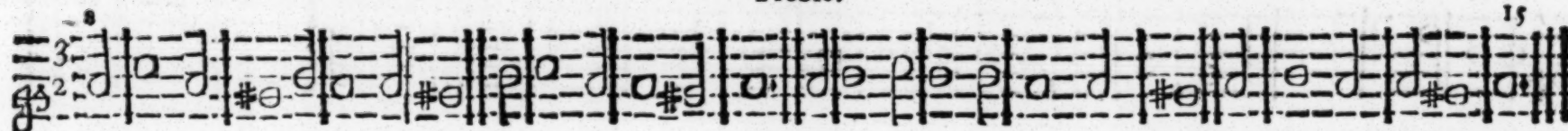
Verse 4. Confound them with Rebuke and Blame,  
That seek my soul to spill :  
Let them turn back, and flee with shame,  
That think to work me ill. — &c.

D

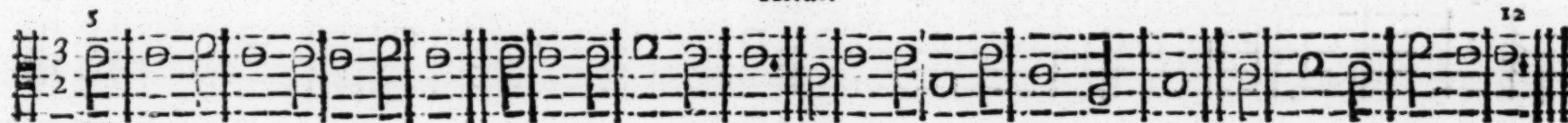
Hart-

*Hartford Tune. P S A L M XXXVII. Composed in Four Parts. W. T.*

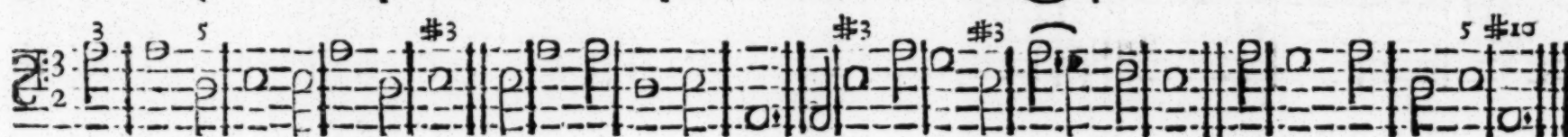
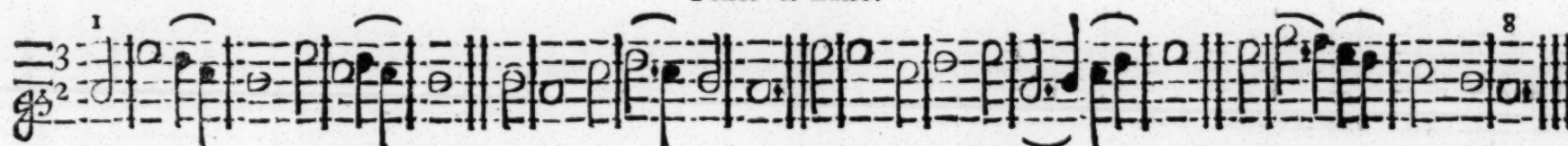
Treble.



Altus.



Tenor &amp; Basso.



*Verse 37.* Mark and behold the upright Man,  
 How God doth him encrease:  
 For the just Man shall have at length,  
 Great joy with rest and peace.

*Verse 38.* As for transgressors, woe to them,  
 Destroy'd they all shall be:  
 God will cut off their budding race,  
 And rich posterity.

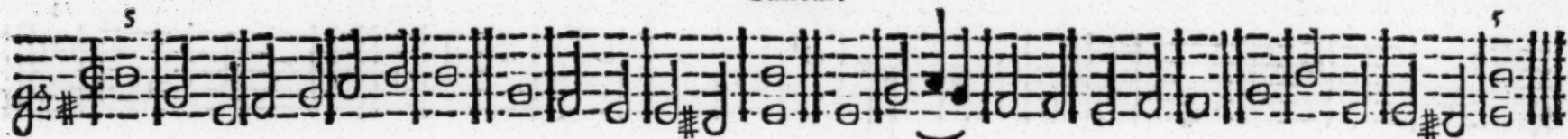
*Verse 39.* But the salvation of the just,  
 Doth come from God above:  
 Who in their trouble sends them aid,  
 Of his mere *Grace* and *Love*.

*Verse 40.* God evermore delivers them,  
 From lewd men, and unjust:  
 And still will save them, whilst that they,  
 In him do put their trust.—&c. *Oxford*

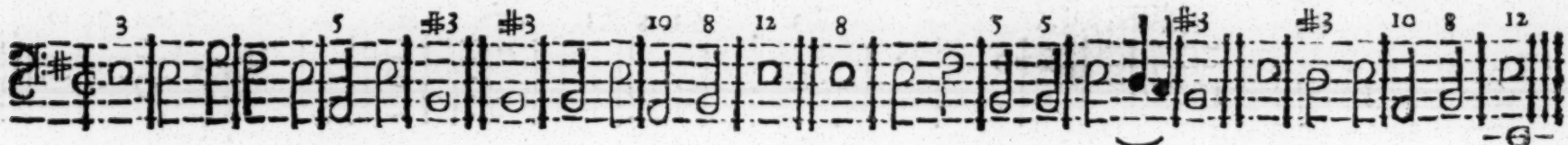
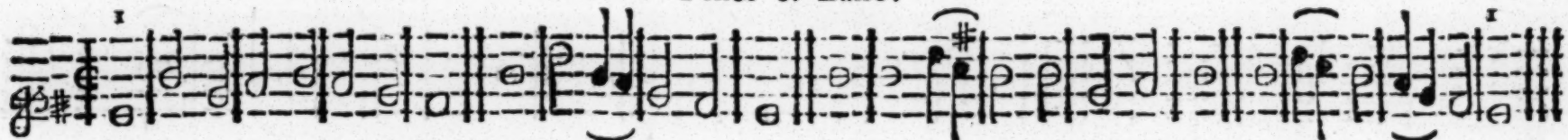


Oxford New Tune. P S A L M XXXIX. Composed in Three Parts. W. T.

Cantus.



Tenor & Bass.



Verse 5.

L O R D, number out my Life and Days,  
Which yet I have not past:  
So that I may be certify'd,  
How long my Life shall last.

Verse 6.

How thou hast pointed out my Life,  
In length much like a span:  
Mine Age is nothing unto thee,  
So vain a thing is Man.

Verse 7.

Man walketh in a shade, and doth  
In vain himself annoy;  
In getting Goods, but cannot tell,  
Who shall the same enjoy.

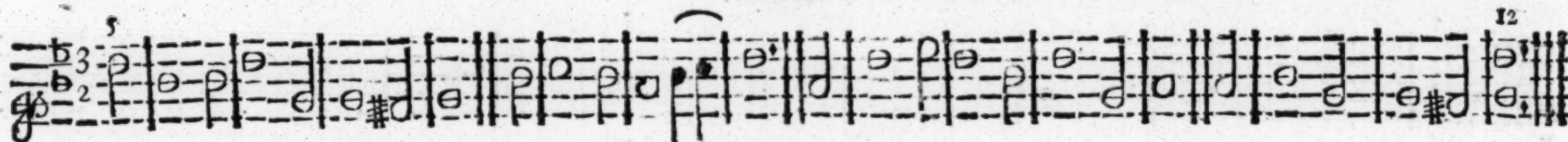
Verse 8.

Therefore, O LORD, what wait I for,  
What help do I desire?  
Truly my hope is ev'n in thee,  
I nothing else require. — &c.

*A Compleat Melody : Or,*

*Daintree* Tune. P S A L M XLI. Composed in *Three Parts*. W. T.

Medius.



Tenor & Bass:



*Verse 1.*

**T**H E man is bleſt that doth provide,  
For ſuch as needy be :  
For in the ſeaſon perilous,  
The LORD will ſet him free.

*Verse 2:*

The LORD will keep him safe, and make  
Him happy in the Land:  
And not deliver him into  
His enemy's strong hand.

*Versé 3.*

And from his *Bed* of languishing,  
The LORD will him restore:  
For thou, O LORD, will turn to health,  
His *sickness*, and his sore.

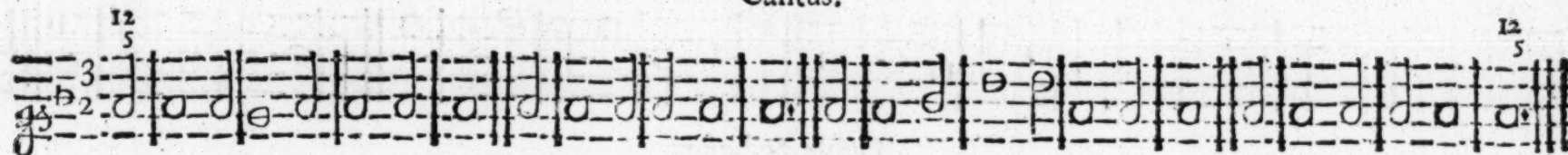
*Verse 4.*

Then in my *sickness*, thus said I,  
Have mercy, LORD, on me:  
And heal my Soul, which grieved is,  
That I offended thee. — &c.

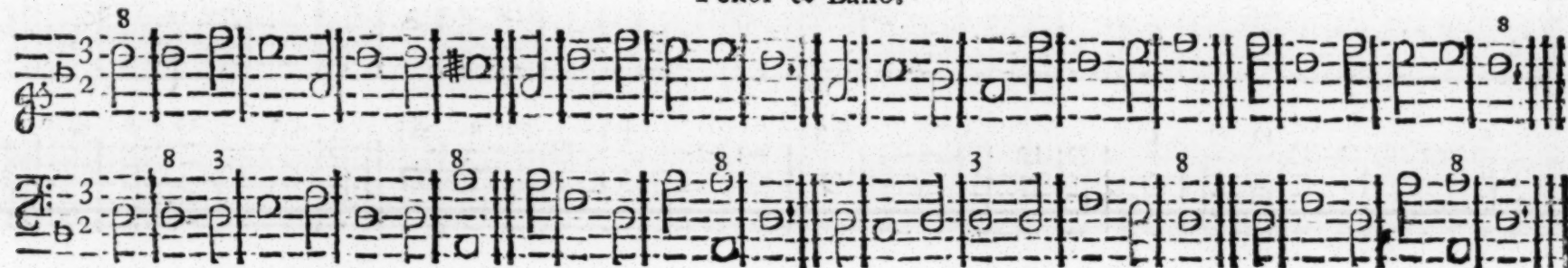
*Andover*

Andover Tune. P S A L M XLII. Composed in Three Parts. W. T.

Cantus.



Tenor & Bass.



Verse 1.

**L** I K E as the *Hart* doth pant and bray,  
The *Well-springs* to obtain :  
So doth my Soul desire alway,  
With thee, LORD, to remain.

Verse 2.

My Soul doth thirst, and would draw near,  
The living GOD of might :  
Oh ! when shall I come and appear,  
In presence of thy sight ?

Verse 3.

The *Tears* all times are my Repast,  
Which from my Eyes do slide :  
Whilst wicked men cry out so fast,  
Where now is GOD their Guide ?

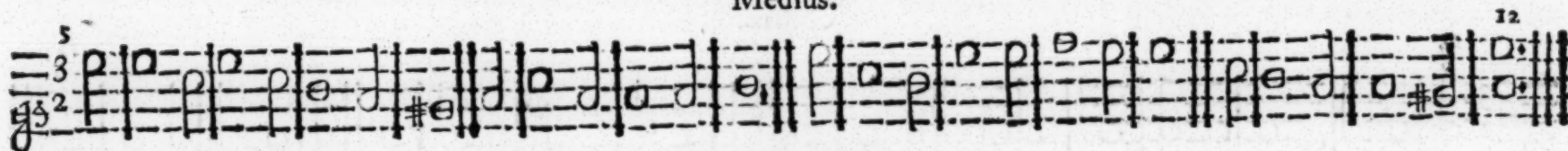
Verse 4.

Alas ! what Grief it is to think,  
The freedom once I had :  
Therefore my Soul, as at *Pit's* Brink,  
Most heavy is, and sad. — &c.



Rugby Tune. P S A L M XLIII. Compos'd in Three Parts. W. T.

Medius.



Tenor & Basso.



Verse 1.

**J**UDGE and defend my cause, O LORD,  
'gainst them that evil be:  
From wicked and deceitful Men,  
O LORD, deliver me.

Verse 2.

For of my strength thou art the God,  
Why am I put from thee?  
Why walk I heavily, whilst that  
My foe oppresseth me?

Verse 3.

O LORD, send out thy *Light* and *Truth*,  
And lead me with thy *Grace*:  
Which may conduct me to thy hill,  
And to thy dwelling place.

Verse 4.

Then shall I to thy *Altar* go,  
With Joy to worship there:  
And on my *Harp* give *Thanks* to thee,  
O God, my God most dear. — &c.

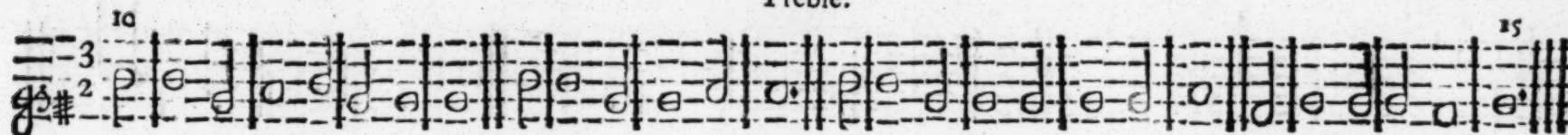
Stanford

*The Harmony of SION. Book II.*

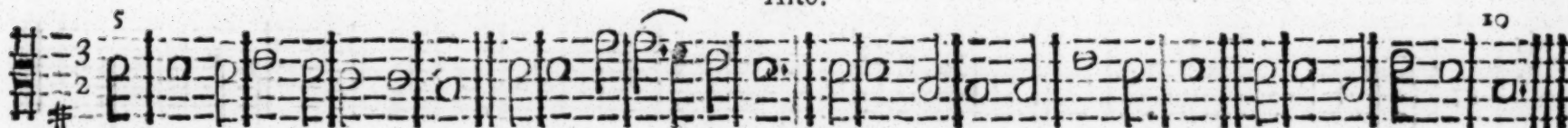
[ 31 ]

*Stanford Tune. P S A L M XLVII. Composed in Four Parts. W. T.*

Treble.



Alto.



Tenor & Bass.



*Verse 1.* **Y**E people all with one accord,  
Clap hands and much rejoyce:  
Be glad, and sing unto the LORD,  
With sweet and pleasant Voice.

*Verse 2.* For high the LORD, and dreadful is,  
His Wonders manifold:  
A mighty King he truly is,  
In all the EARTH extoll'd,

*Verse 3.* The People he shall make to be,  
Unto our Bondage thrall:  
And underneath our Feet shall he,  
The Nations make to fall.

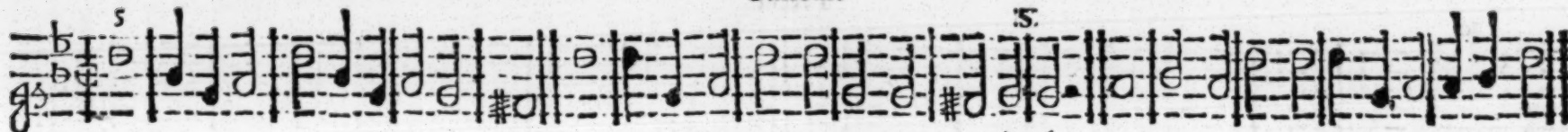
*Verse 4.* For us the Heritage he chose,  
Which we possess alone:  
The Excellency of Jacob,  
His Well-beloved one. — &c.

*Lidford*

## A Compleat Melody : Or,

Lidford Tune. P S A L M L. Composed in Three Parts. W. T.

Cantus.

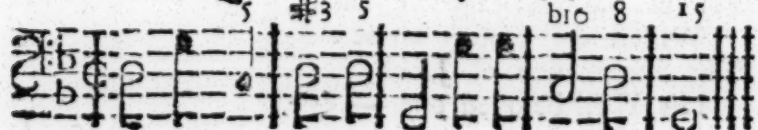
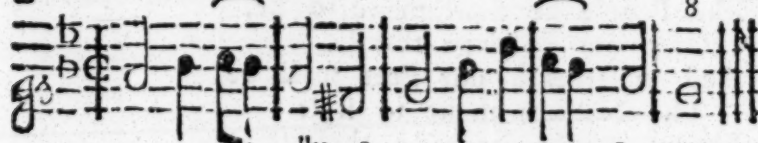
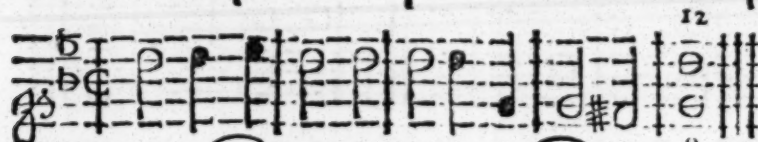
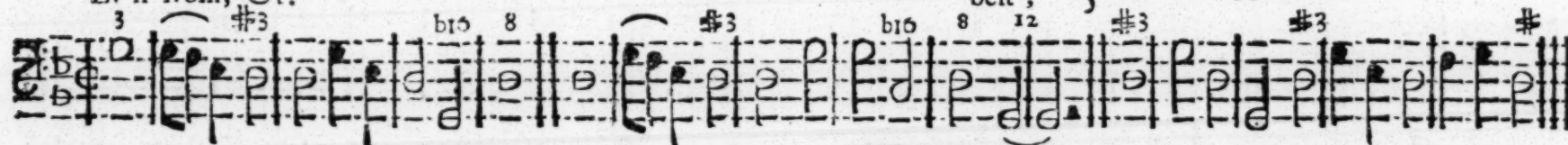


Tenor &amp; Bass.



The mighty God, &c.  
Ev'n from, &c.

pro-voke ; } God will appear, &c.  
best ;



Verse 1. **T**HE mighty God, th' Eternal hath thus spoke,  
And all the World, he will call and provoke ;  
Ev'n from the *East*, and so forth to the *West*,  
Out of *Sion*, which place he liketh best :

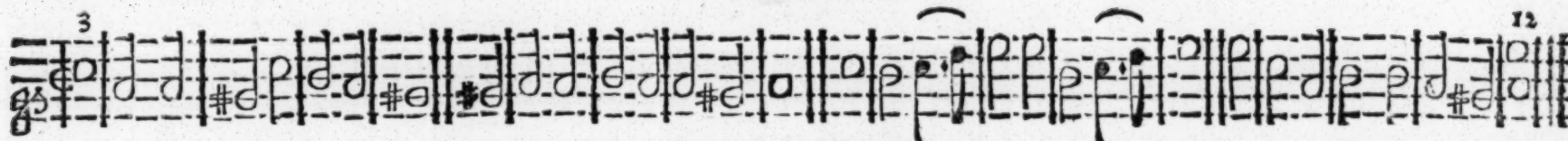
Verse 2. Devouring Fire shall go before his face,  
A great Tempest shall round about him trace ;  
Then shall he call, the Earth and Heav'ns most bright,  
To judge his folk, with Equity and Right :  
Saying, go to, and now my Saints assemble,  
My Pact they keep, their Gifts do not dissemble. — &c.

Lemster



Lemster Tune. P S A L M LI. Compos'd in Three Parts. W. T.

2d Treble.



Tenor & Basso.



Verse 11.

Cast me, not LORD, out from thy Face,  
But speedily my Torments end:  
Take not from me thy Sp'rit of Grace,  
Which may from Dangers me defend.

Verse 12.

Restore me to those Joys again,  
Which I was wont in thee to find:  
And let me thy free Sp'rit retain,  
Which unto thee may draw my Mind.

Verse 13.

Thus when I shall thy Mercies know,  
I shall instruct others therein:  
And men likewise that are brought low,  
By my Example flee from Sin.

Verse 14.

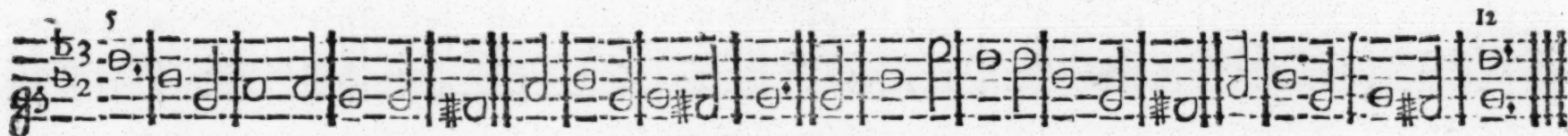
O God, that of my Health art LORD,  
Forgive me this my Bloody Vice:  
My Heart and Tongue shall then accord,  
To sing thy Mercy and Justice. — &c.

E

Queenbrough

Queenborough Tune. PSALM LIV. Compos'd in Three Parts. W. T.

Medius.



Tenor &amp; Basso.



Verse 1.

GOD, save me for thy holy Name,  
 And for thy Goodness sake:  
 Unto thy strength, LORD, of the same,  
 I do my Cause betake.

Verse 2.

Regard, O LORD, and give an Ear,  
 To me, when I do pray:  
 Bow down thyself to me, and hear  
 The Words that I shall say.

Verse 3.

For Strangers up against me rise,  
 And Tyrants vex me still:  
 Who have not GOD before their Eyes,  
 And seek my Soul to spill.

Verse 4.

But lo, my GOD, doth give me Aid,  
 The LORD is nigh at hand:  
 With them by whom my Soul is staid,  
 The LORD doth ever stand. — &c.

Warwick

Warwick Tune. PSALM LXVI. Compos'd in Three Parts. W. T.

Medious.



Tenor & Basso.



Verse 16.

Come forth and hearken here full soon,  
All ye that fear the LORD:  
What he for my poor Soul hath done,  
To you I will record.

Verse 17.

Full oft I call to Mind his Grace,  
My Mouth to him doth cry:  
And thou my Tongue make speedy Pace,  
To Praise him joyfully.

Verse 18.

But when I feel my heart within,  
In wicked Works rejoice:  
Or, If I have Delight in Sin,  
God will not hear my Voice.

Verse 19.

But surely God hath heard my Voice,  
And what I do require:  
My Pray'r also he doth regard,  
And granteth my Desire.—&c.

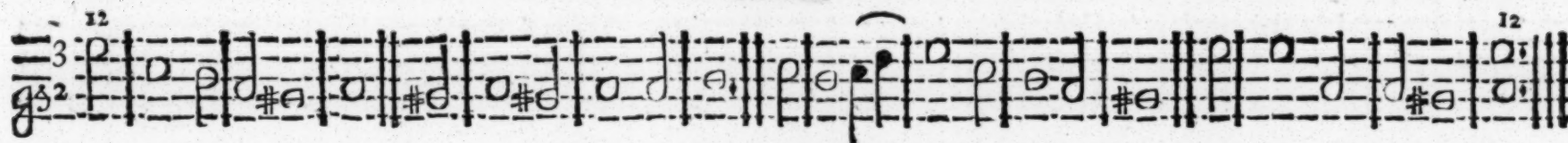
E 2

Guildford



Guildford Tune. P S A L M LXVII. Compos'd in Three Parts. W. T.

Cantus.



Tenor &amp; Basso.



Verse 1.

**H**Ave Mercy, on us, LORD,  
And grant to us thy Graces:  
To shew to us do thou accord,  
The Brightness of thy Face.

Verse 2.

That all the World may know,  
The Way to Godly Wealth;  
And all the Nations here below,  
May see thy Saving-Health.

Verse 3.

Let all the World, O God,  
Give Praise unto thy Name:  
And let the People all abroad,  
Extol and laud the same.

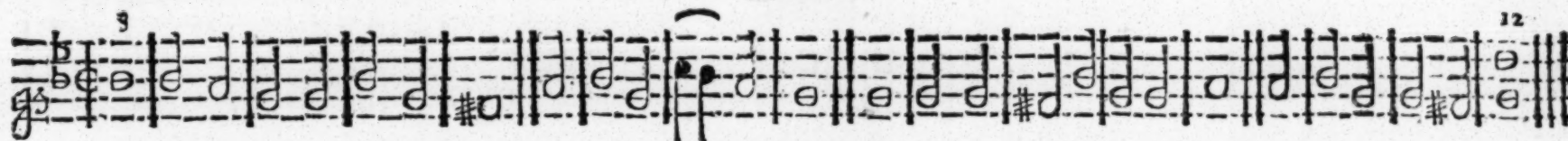
Verse 4.

Throughout the World so wide,  
Let all rejoice with Mirth:  
For thou with Truth and Right dost guide  
The Nations of the Earth. — &c.

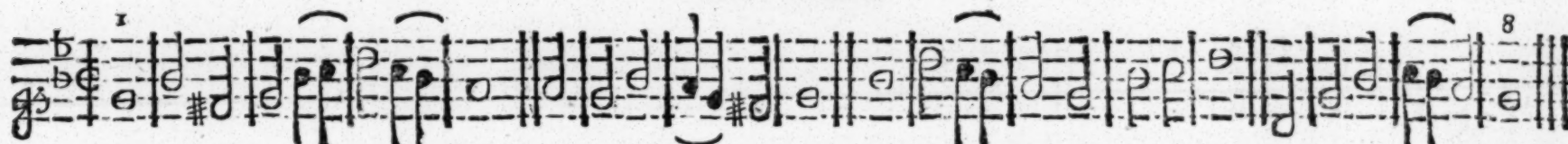
Farrington

Farrington Tune. P S A L M LXXIV. Composed in Three Parts. W. T.

Medius.



Tenor & Basso.



Verse 1.

WHY art thou, LORD, so long from us,  
In all this danger deep?  
Why doth thine Anger kindle so,  
At thine own Pasture-sheep.

Verse 2.

LORD, call the People to thy Thought,  
Which have been thine so long:  
They which thou hast redeem'd, and brought  
From Bondage fore and strong,

Verse 3.

Have Mind therefore, and think upon,  
Remember it full well:  
Thy pleasant Place, thy Mount-Sion,  
Where thou wast wont to dwell.

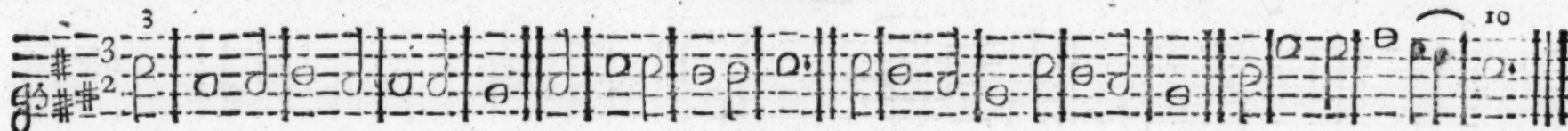
Verse 4.

Lift up thy Feet, and come in Haste,  
And all thy Foes deface:  
Who now at Pleasure rob and waste,  
Within thy Holy-Place,—&c.

St. Alban's.

St. Alban's Tune. PSALM LXXX. Composed in Three Parts. W. T.

Cantus.



Tenor &amp; Bass.



Verse 1.

**T**Hou Shepherd, that dost *Isr'el* keep,  
Give Ear and take good Heed:  
Who leadest *Joseph* like a Sheep,  
And doth him watch and feed.

Verse 2.

And thou, O LORD, whose Seat is set;  
On *Cherubims* most bright:  
Shew forth thyself, and do not let,  
Send down thy *Beams* of Light.

Verse 3.

Before *Ephr'im* and *Benjamin*,  
*Manasses* in likewise:  
To shew thy Pow'r do thou begin,  
Come help us, LORD, arise.

Verse 4.

Direct our Hearts, by thy good Grace,  
Convert us unto thee:  
Shew us the Brightness of thy Face,  
And then full safe are we.—&c.

Epsom

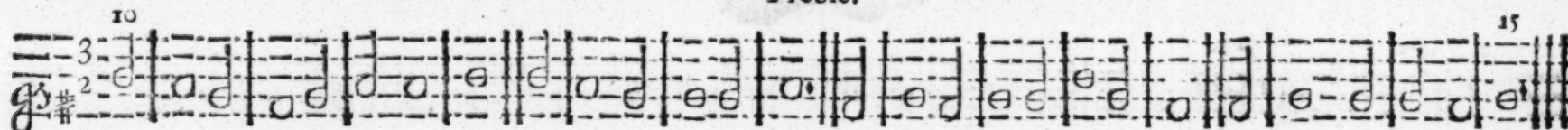


*The Harmony of SION. Book II.*

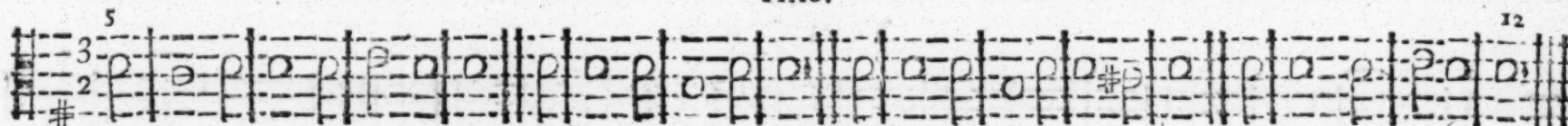
[ 39 ]

*Epsom Tune. P S A L M LXXXV. Compos'd in Four Parts. W. T.*

Treble.



Alto.



Tenor & Bass.



*Verse 1.* **T**Hou hast been merciful indeed,  
O LORD, unto thy Land:  
For thou restored'st JACOB'S Seed,  
From Thralldom and from Band.

*Verse 2.* The wicked Ways that they were in,  
Thou didst them clean remit:  
And thou didst hide thy Peoples Sin,  
Full close thou coverd'st it.

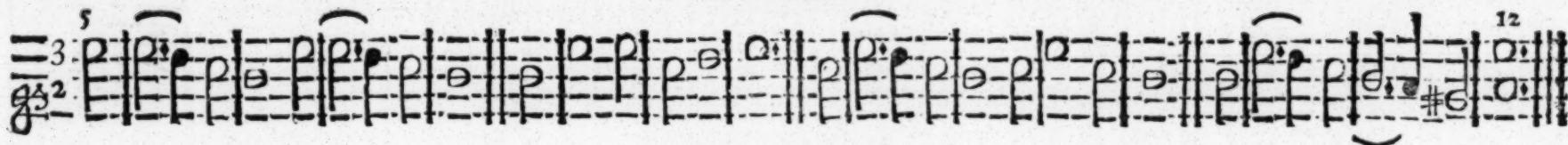
*Verse 3.* And thou thine Anger didst assuage,  
That all thy Wrath was gone:  
And so didst turn thee from thy Rage,  
With them to be as one.

*Verse 4.* O God, our Help, do thou convert,  
Thy People unto thee;  
Put all thy Wrath from us apart,  
And angry cease to be.—&c.

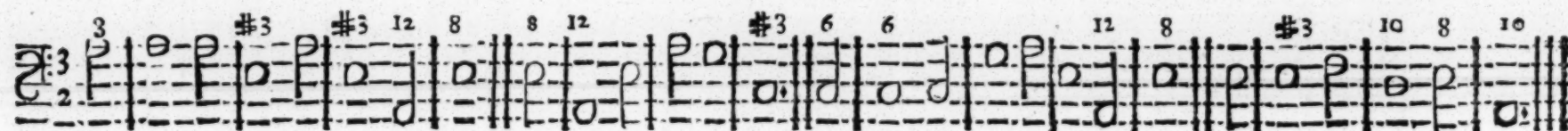
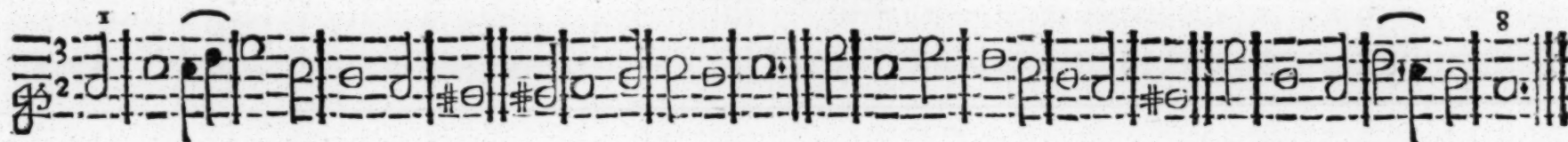
*Peterborough*

Peterborough Tune: PSALM XC. Composed in Three Parts. W. T.

Medius.



Tenor &amp; Basso.



Verse 3.

Thou grindest Man thro' Grief and Pain,  
 To *Dust*, or *Clay*, and then  
 Thou say'st unto him, return  
 Ye Sons of mortal Men.

Verse 4.

The Lasting of a Thousand *Years*,  
 Is Nothing in thy Sight:  
 As Yesterday it doth appear,  
 Or, as a *Watch* by Night.

Verse 5.

So soon as thou dost scatter them,  
 Then is their Life and Trade  
 Ev'n as a *Sleep*, or like the *Grass*,  
 Whose Beauty soon doth fade.

Verse 6.

Which in the Morning shines full bright,  
 But fadeth suddenly:  
 And is cut down before the Night,  
 All wither'd, dead and dry.—&c.

Dartmouth

The Harmony of S I O N. Book II.

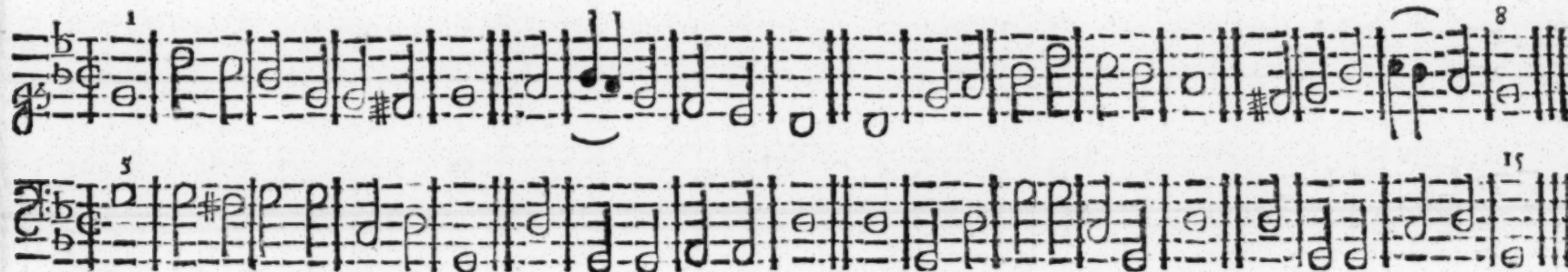
[ 41 ]

Dartmouth Tune. P S A L M XCIV. Compos'd in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 11.

The LORD, doth know the Heart of Man,  
And sees the same full plain:  
And he his very Thoughts doth scan,  
And finds them all but vain.

Verse 12.

But, LORD, that Man is happy sure,  
Whom thou dost keep in Awe:  
And through Correction dost procure,  
To keep him in thy Law.

Verse 13.

Whereby he shall in Quiet rest,  
In Time of Trouble sit:  
When wicked Men shall be suppress'd,  
And fall into the Pit.

Verse 14.

For sure, the LORD will not refuse,  
His People for to take:  
His Heritage whom he doth chuse,  
He will no Time forsake.—&c.

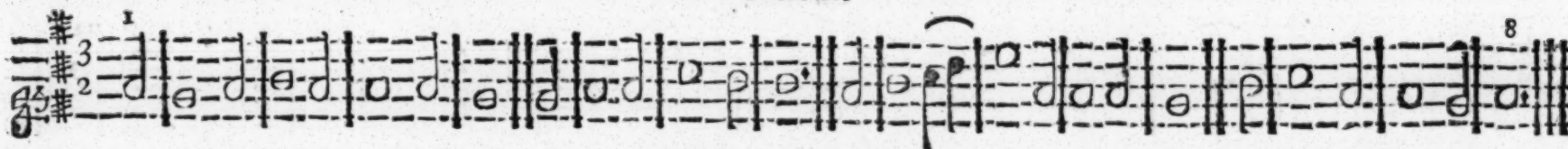
F

Binchoffer.



*A Compleat Melody: Or,**Binchester Tune. P S A L M XCVII. Compos'd in Three Parts. W. T.*

Cantus.



Tenor &amp; Basso.

*Verse 11.*

All ye that love the LORD, do this,  
 Hate all things that are ill:  
 For he doth keep the Souls of his,  
 From such as would them spill.

*Verse 12.*

And *Light* doth spring up to the *Iust*,  
 With Pleasure for his Part:  
 Gladness, and Joy, likewise to them,  
 That are of upright Heart.

*Verse 13.*

Ye Righteous in the LORD rejoice,  
 His Holiness proclaim:  
 And thankfully with Heart and Voice,  
 Be mindful of the same.

*Gloria Patri.*

To Father, Son, and Holy Ghost,  
 All Glory be therefore:  
 As in Beginning, was, is now,  
 And shall be evermore.

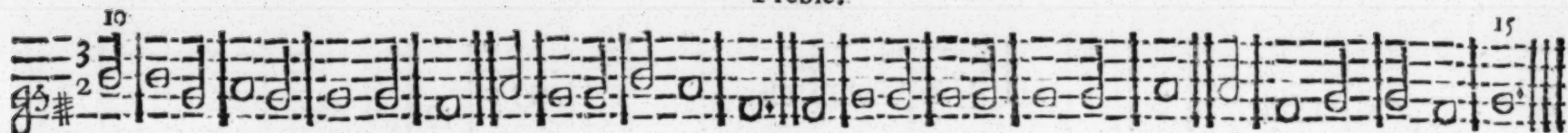
Kingston

The Harmony of SION. Book II.

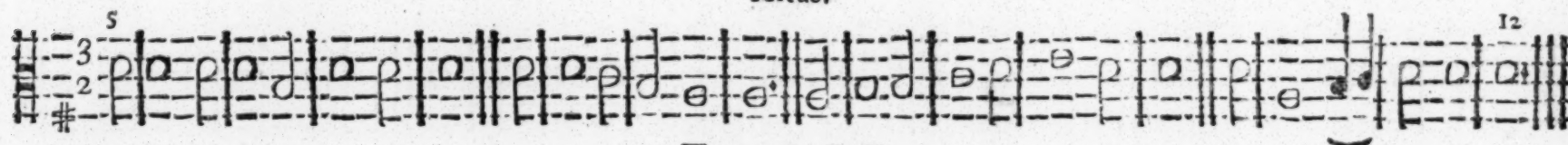
[ 43 ]

Kingston Tune. P S A L M XCVIII. Composed in Four Parts. W. T.

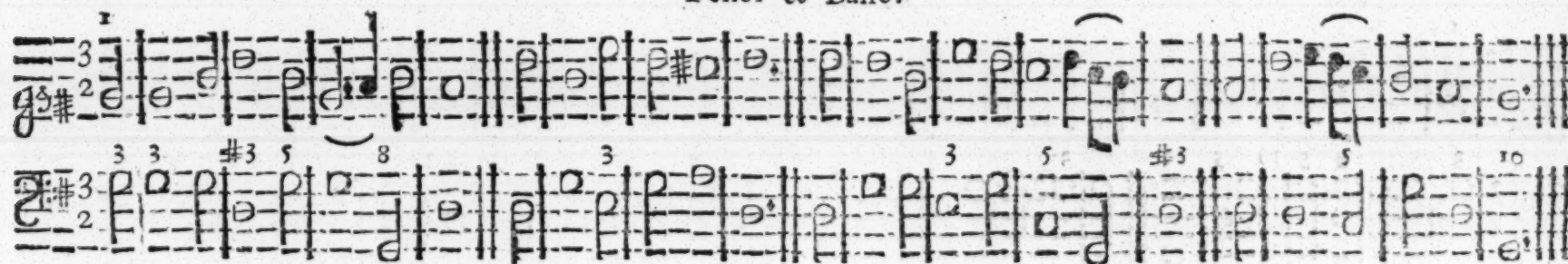
Treble.



Altus.



Tenor & Basso.



Verse 1. **O** Sing ye now, unto the LORD,  
A New and pleasant Song :  
For he hath wrought thro'out the World,  
His Wonders great and strong.

Verse 2. With his Right-hand full worthily,  
He doth his Foes devour :  
And gets himself the Victory,  
By his own Arm and Pow'r,

Verse 3. The LORD doth make his People know,  
His Saving-Health and Might :  
And also doth his Justice shew,  
In all the Heathen's Sight.

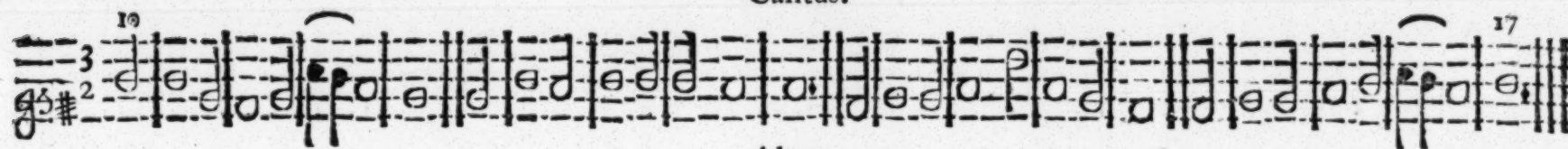
Verse 4. His Grace and Truth to Israel,  
In Mind he doth record :  
And all the Earth hath seen right-well,  
The Goodness of the LORD.—&c.

F 2

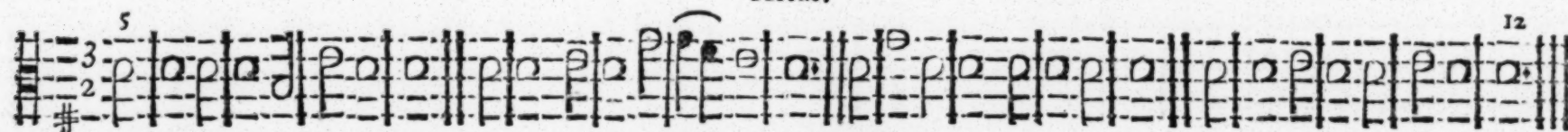
Quercy

Quercy Tune. P S A L M C. Compos'd in *Four Parts*. W. T.

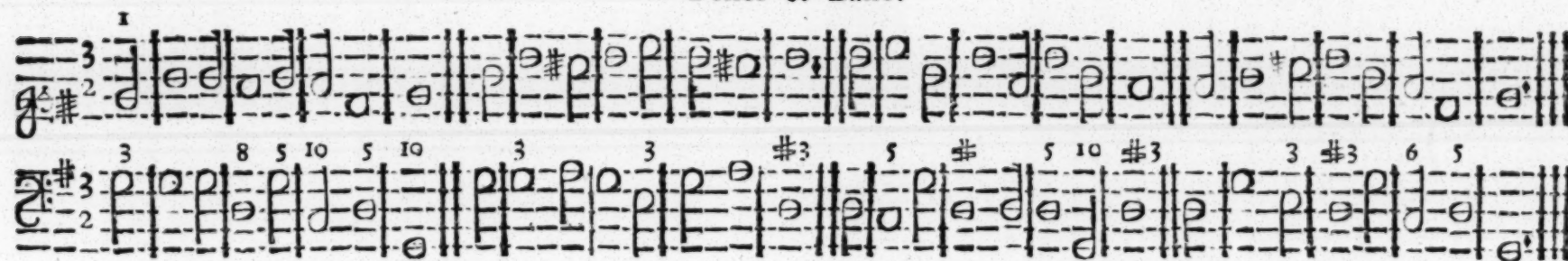
Cantus.



Altus.



Tenor &amp; Basso.



*Verse 1.* **A** L L People that on Earth do dwell,  
Sing to the LORD with chearful Voice :  
Him serve with Fear, his *Praise* forth tell,  
Come ye before him and rejoyce.

*Verse 2.* The LORD, ye know, is GOD indeed,  
Without our Aid he did us make :  
We are his *Flock* he doth us feed,  
And for his *Sheep* he doth us take.

*Verse 3.* O enter then his *Gates* with *Praise*,  
Approach with Joy his *Courts* unto :  
*Praise*, *Laud* and *Bless* his Name always,  
For it is seemly so to do.

*Verse 4.* For why ? the LORD our GOD is good,  
His *Mercy* is for ever sure :  
His *Truth* at all Times firmly stood,  
And shall from Age to Age endure.

Marlbo-

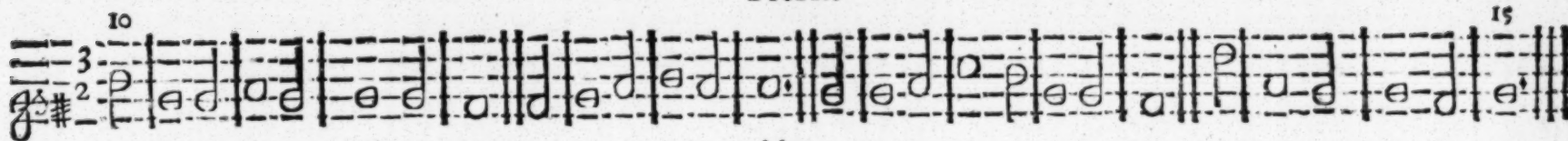


The Harmony of SION. Book II.

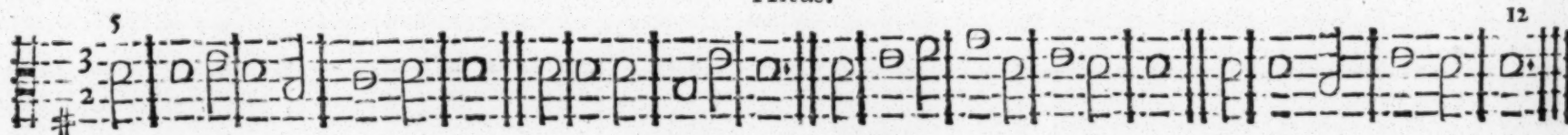
[ 45 ]

Marlborough Tune. P S A L M CIII. Compos'd in Four Parts. W. T.

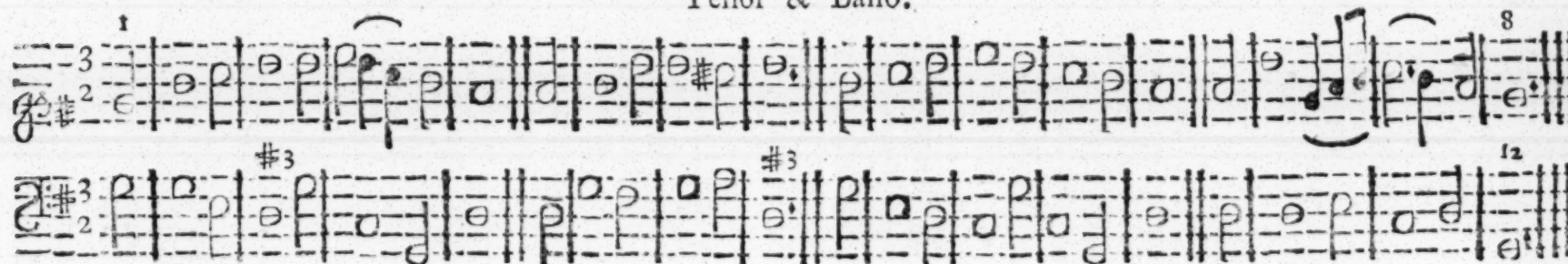
Treble.



Altus.



Tenor & Basso.



Verse 1. **M**Y Soul give *Laud* unto the LORD,  
My Sp'rit shall do the same:  
And all the Secrets of my Heart,  
Praise ye his holy Name.

Verse 2. Praise thou the LORD, my Soul, who 'hath  
To thee been very kind:  
And suffer not his *Benefits*,  
To slip out of thy Mind.

Verse 3. That gave thee *Pardon* for thy Faults,  
And thee restor'd again:  
From all thy weak and frail *Disease*,  
And heal'd thee of all *Pain*.

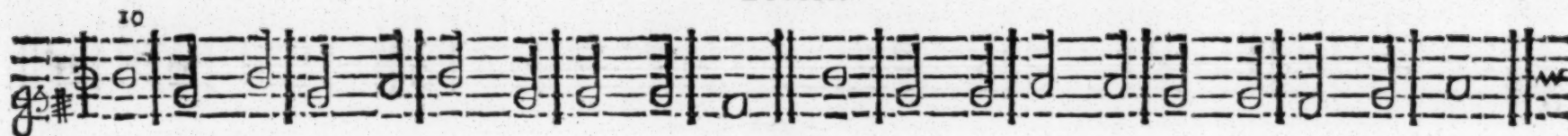
Verse 4. That did redeem thy *Life* from *Death*,  
From which thou could'st not flee:  
His *Mercy* and *Compassion* both,  
He did extend to thee. — &c.

F 3

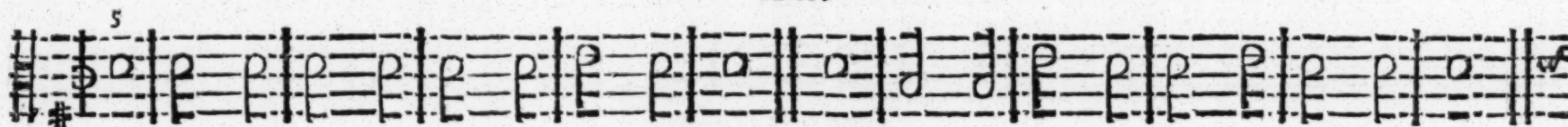
St. John's

*A Compleat Melody: Or,*St. John's Tune: P S A L M CIV. Compos'd in *Four Parts*. W. T.

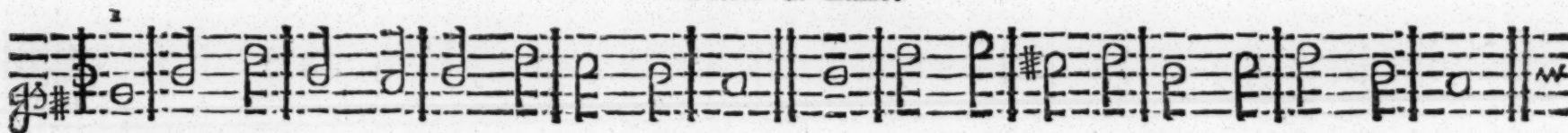
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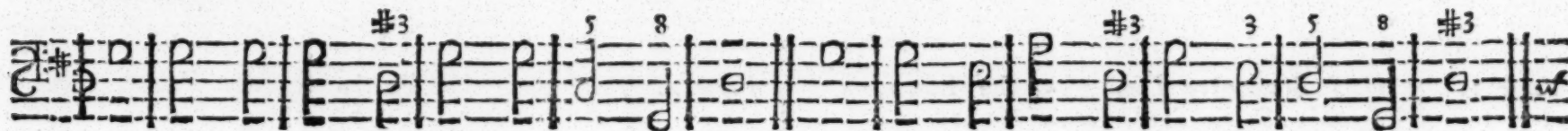
Alto.



Tenor &amp; Basso.



The Praise, &amp;c.

*Verse 31.*

The *Praise* of the LORD, for ever shall last,  
 Who may in his Works, by right well rejoyce:  
 His looks can the Earth make, to tremble full fast,  
 And likewise the Mountains, to smoke at his Voice.

*Verse 33.*

To this LORD, and GOD, sing will I always,  
 So long as I live, my GOD *praise* will I:  
 Then am I most certain, my Words shall him please,  
 I will rejoyce in him, to him will I cry,

Continued.

Continued.

His looks can, &c.

*Verse 35.*

The Sinners, O LORD, consume in thine Ire,  
 Also the Perverse, them root out with Shame:  
 But as for my Soul now let it still desire,  
 And say with the Faithful, *Praise ye the LORD's Name.*

*Gloria Patri.*

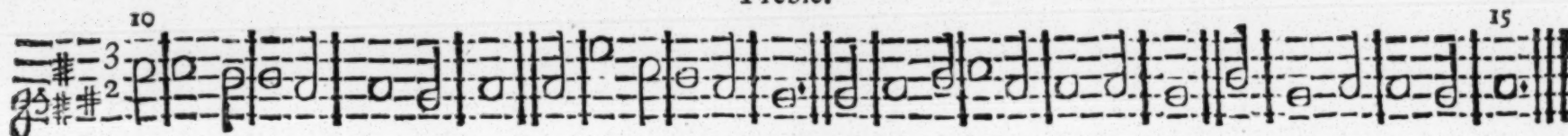
To Father, Son, Spir't, all Praise be addrest,  
 By Angels and Saints of ev'ry Degree:  
 To God in Three Persons, one God ever blest,  
 As it has been, now is, and ever shall be.

*Kid-*

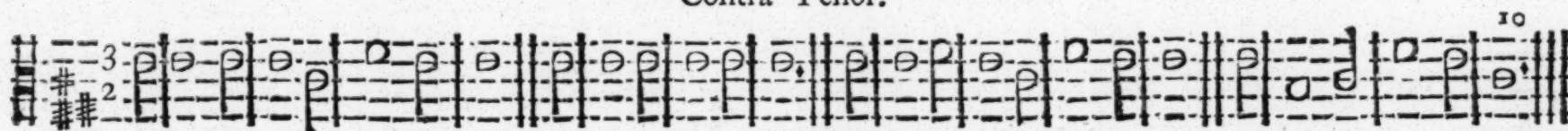


*A Compleat Melody: Or,**Kidderminster Tune. P S A L M CV. Compos'd in Four Parts. W. T.*

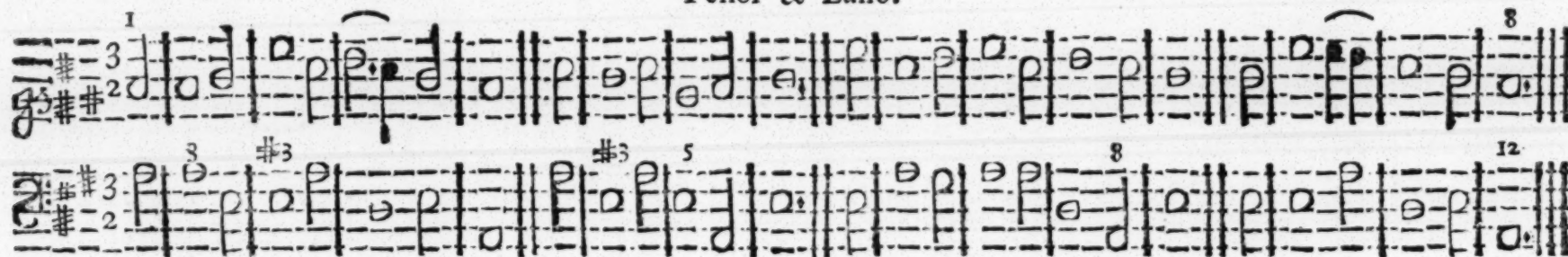
Treble.



Contra Tenor.



Tenor &amp; Basso.



*Verse 1.* **G**IVE Praises unto GOD the LORD,  
And call upon his Name:  
Among the People all declare,  
His Works, to spread his Fame.

*Verse 2.* Sing joyfully unto the LORD,  
Yea, sing unto his Praise:  
And talk of all his wondrous Works,  
That he hath wrought always.

*Verse 3.* In Honour of his holy Name,  
Rejoyce with one Accord:  
And let the Heart also be glad,  
Of them that seek the LORD.

*Verse 4.* Seek ye the LORD, and seek the Strength,  
Of his eternal Might:  
Seek ye his Face continually,  
And Presence of his Sight. — &c.

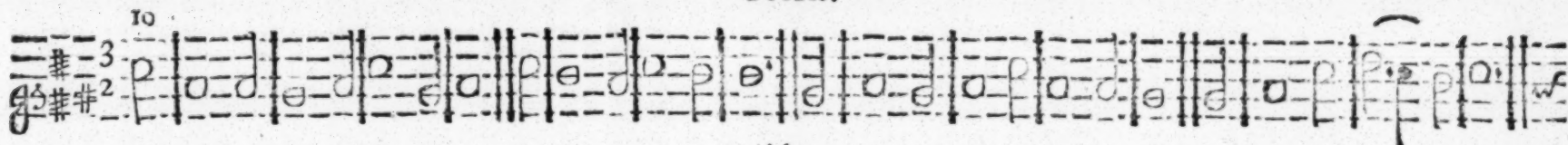
*Tamworth*

The Harmony of SION. Book II.

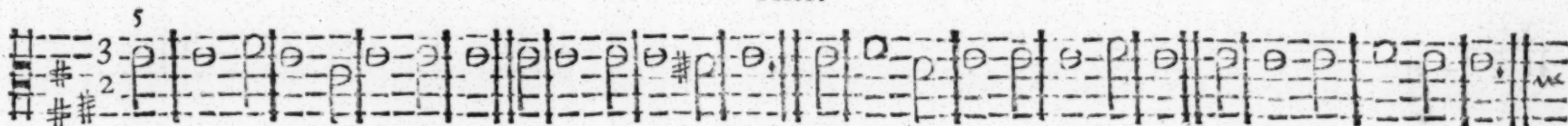
[ 49 ]

Tamworth Tune. P S A L M CVIII. Composed in Four Parts. W. T.

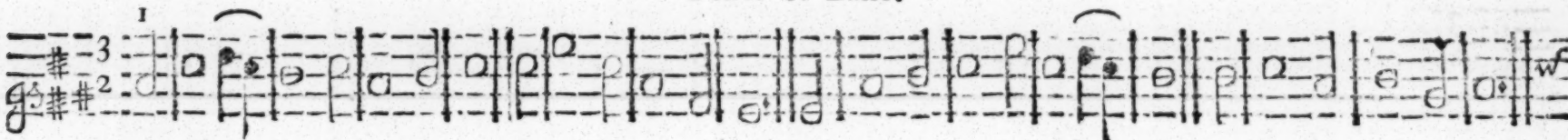
Treble.



Alto.



Tenor & Basso.



1. O God, &c.



Verse 1.

O God, my Heart prepared is,  
My Tongue is likewise so:  
I will advance my Voice in Song,  
That I thy Praise may show. — 2. Awake —

Verse 2.

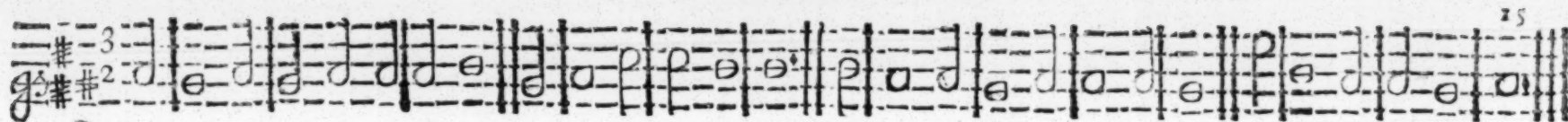
By me among the people, LORD,  
Still praised shalt thou be:  
And I among the Heathen Folk,  
Will Praises sing to thee. — 4. Because, &c.

G

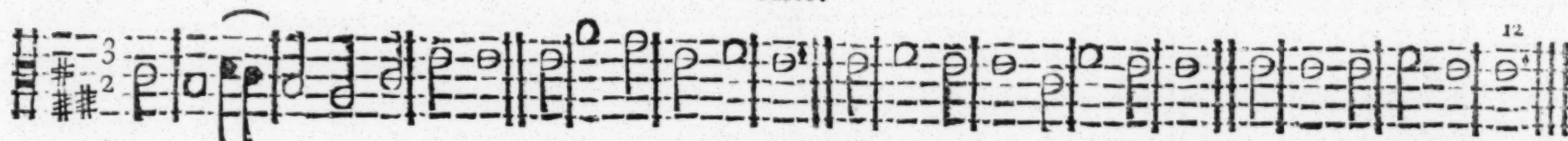
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*A Compleat Melody : Or,*

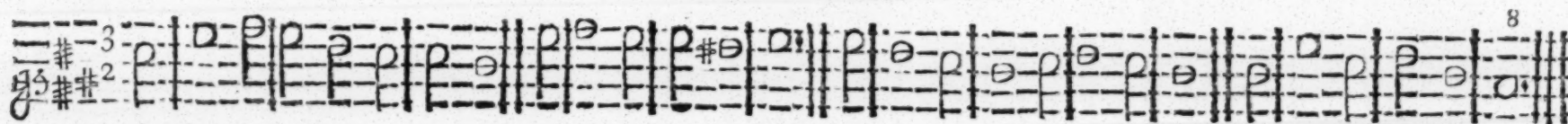
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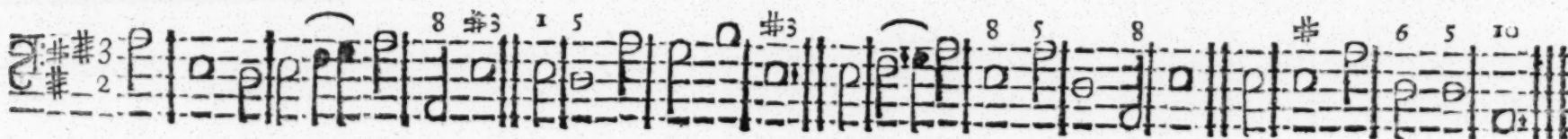
Alto.



Tenor &amp; Bass.



1. Awake my, &amp;c.

*Verse 2.*

Awake my Viol and my Harp,  
 Sweet Melody to make:  
 And in the Morning I my self,  
 Right early will awake. — 3. By me, &c.

*Verse 4.*

Because thy Mercy doth ascend,  
 Above the Heav'ns most high:  
 Also thy Truth doth reach the Clouds,  
 Within the lofty Sky. — &c.

*Reading*

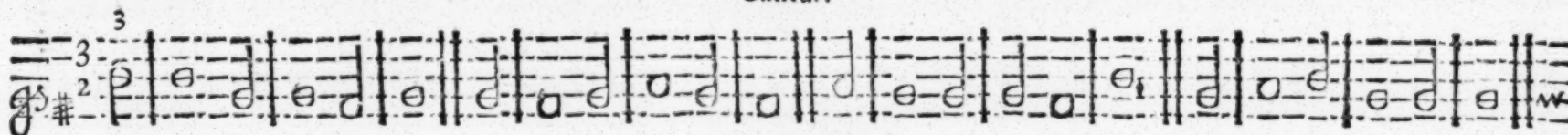


*The Harmony of S I O N. Book II.*

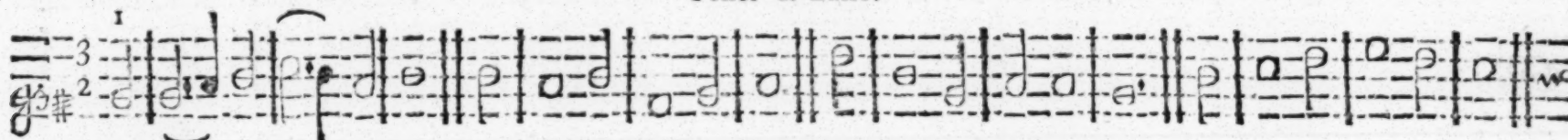
[ 51 ]

*Reading Tune. P S A L M CXI. Compos'd in Three Parts. W. T.*

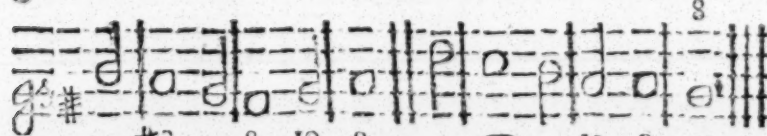
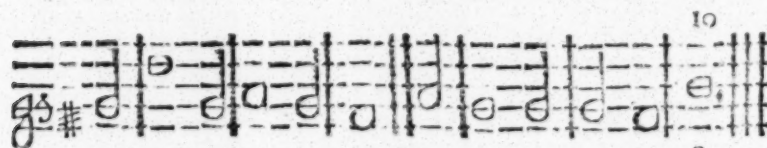
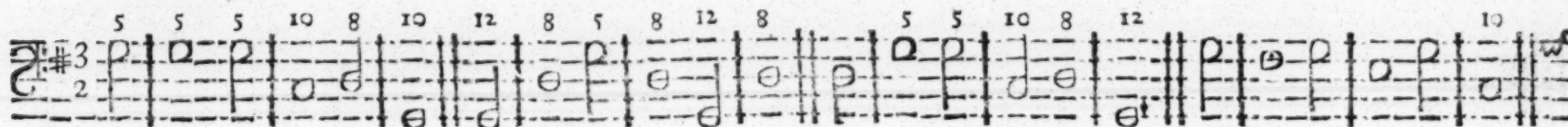
Cantus.



Tenor & Bass.



With Heart, &c.



*Verse 1.*

WITH Heart I do accord, To Praise and laud the LORD,  
In presence of the Just: For great his Works are found,  
To search them such are bound, As do him love and trust.

*Verse 2.*

His Works are glorious, Also his Righteousness,  
For ever doth endure: His wondrous Works he would,  
We still remember should, His Mercy is full sure.

*Verse 3.*

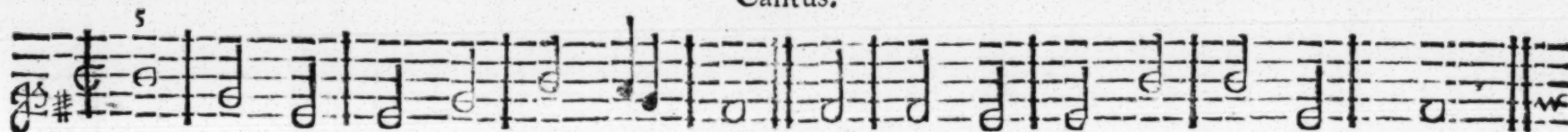
Such as to him bear Love, A Portion fair above,  
He up for them hath laid:—For this they shall well find,  
He will them have in Mind, And keep them as he said.—&c.

G 2

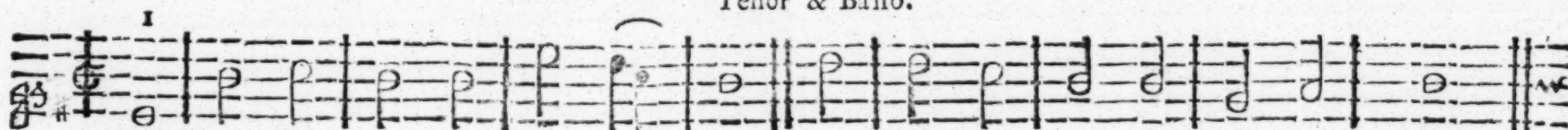
*Mancastle*

*A Compleat Melody: Or,**Mancastle Tune. P S A L M CXII. Compos'd in Three Parts. W. T.*

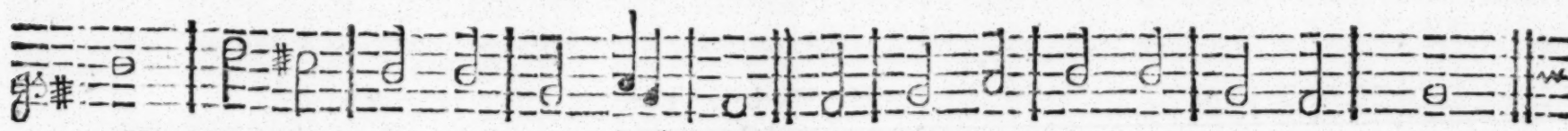
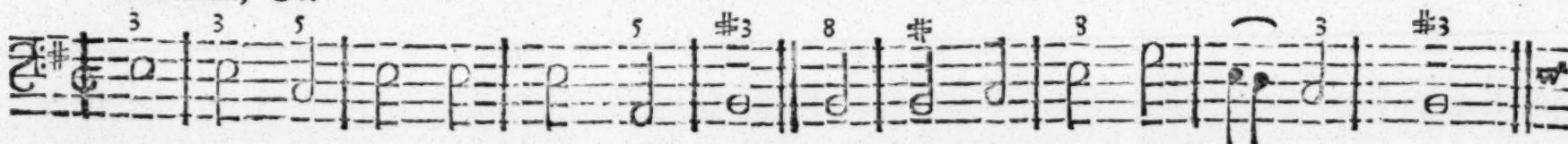
Cantus.



Tenor &amp; Basso.



The Man, &amp;c.



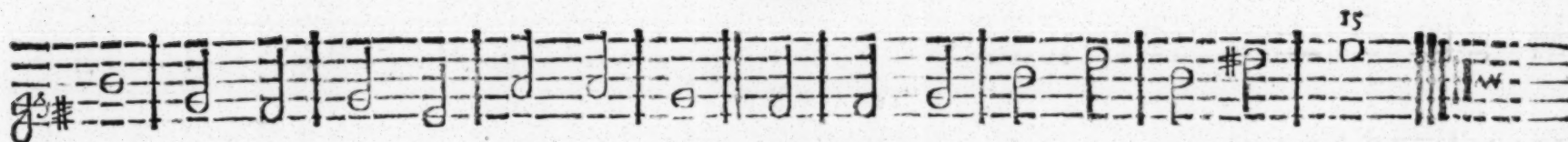
His feed, &amp;c.



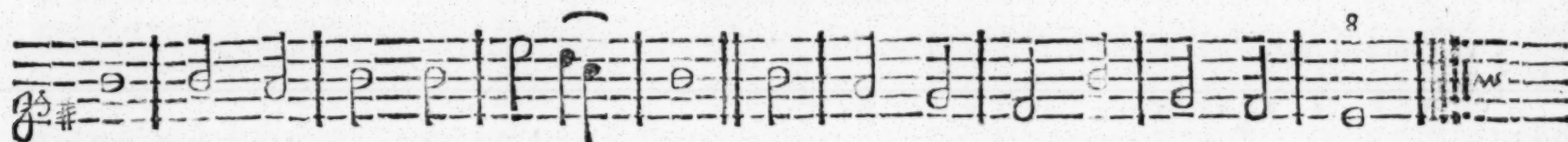
Continued.

Continued.

Cantus.



Tenor & Basso.



His House, &c.



Verse 1.

**T**H E Man is blest that God doth fear,  
And that his Law doth love indeed ;  
His Seed on Earth God will up-rear,  
And blest such as from him proceed :  
His House with Riches he will fill,  
His Righteousness endure shall still.

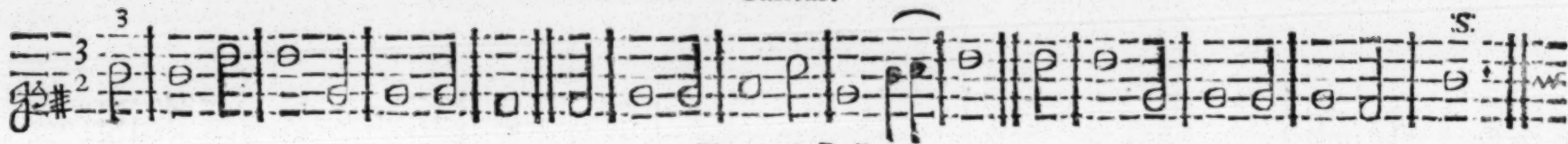
Verse 2.

Unto the Righteous doth arise,  
In Trouble, Joy, in Darkness, Light ;  
Compassion great is in his Eyes,  
And Mercy always in his Sight :  
Yea, Pity moveth him to lend,  
He doth with Judgment Things expend. — &c.



*A Compleat Melody : Or,**Xenfi Tune. P S A L M CXIII. Composed in Three Parts. W. T.*

Cantus.

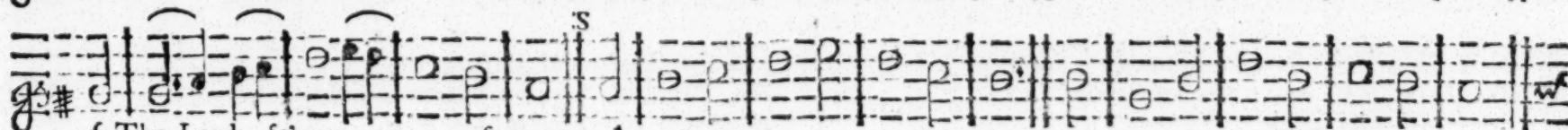
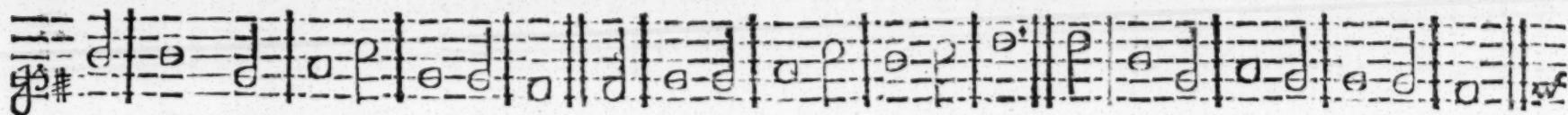
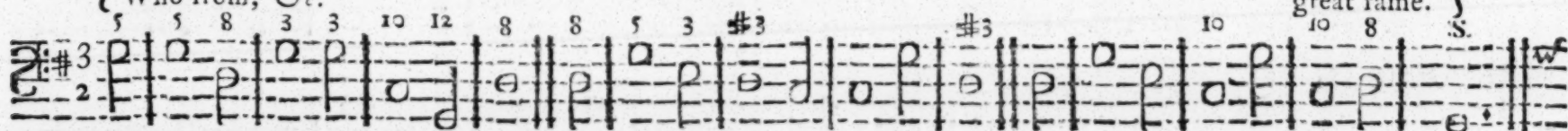


Tenor &amp; Basso.

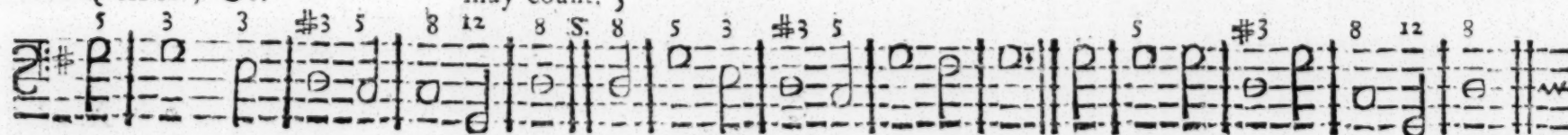


1. { Ye Children, &c.  
 { Who from, &c.

his Name: }  
 great fame. }



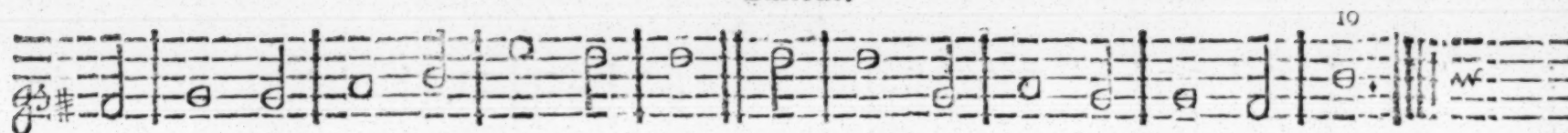
2. { The Lord, &c. furmount. } Above, &c.  
 { As for, &c. may count. }



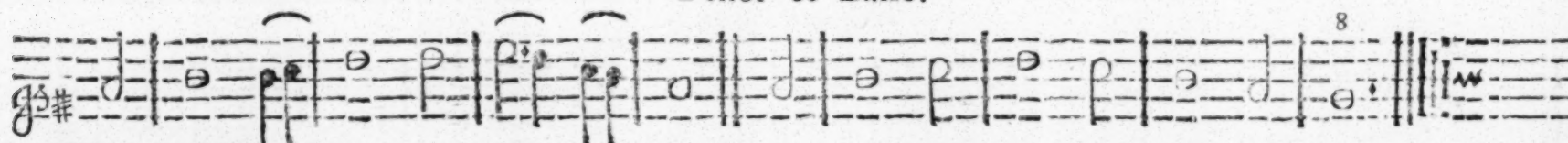
whose

Continued.

Cantus.



Tenor & Basso.



Whose Dwellings, &c.



*Verse 1.* **Y**E Children which do serve the LORD,  
Praise ye his Name with one accord,  
Yea, Blessed be always his Name:  
Who from the Rising of the Sun,  
'Till it return where it begun,  
He's to be praised with great Fame.

*Verse 2.* The LORD all People doth surmount,  
As for his Glory we may count,  
Above the Heav'ns high to be:  
With GOD the LORD, who can compare?  
Whose Dwellings in the Heavens are,  
Of such great Pow'r and Force is he.

*Verse 3.* He doth abase himself, we know,  
Things to behold on Earth below,  
And also in the Heav'ns above:  
The Needy out of Dust to draw,  
Also the Poor which Help none saw,  
His only Mercy did him move.

*Verse 4.* And also set him up on high,  
With Princes of great Dignity,  
That rules his People with great Fame:  
The Barren he doth make to bear,  
And with great Joy her Fruit doth rear,  
Therefore Praise ye his holy Name.

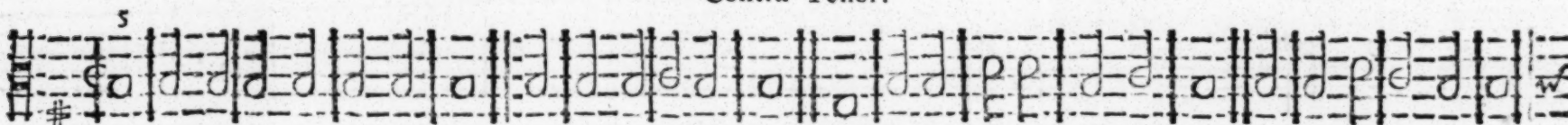
St. Paul's

St. Paul's Tune. P S A L M CXIX. Composed in *Four Parts.* W. T.

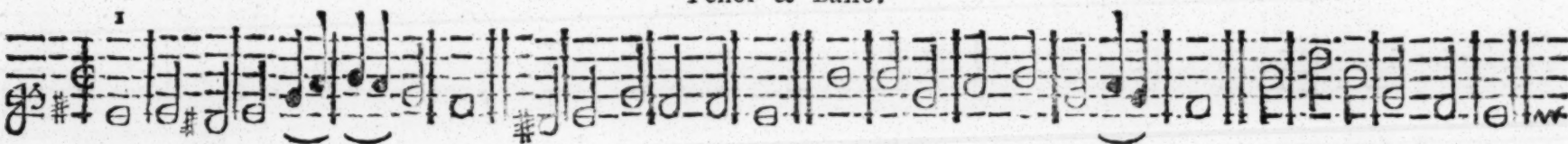
Treb'le.



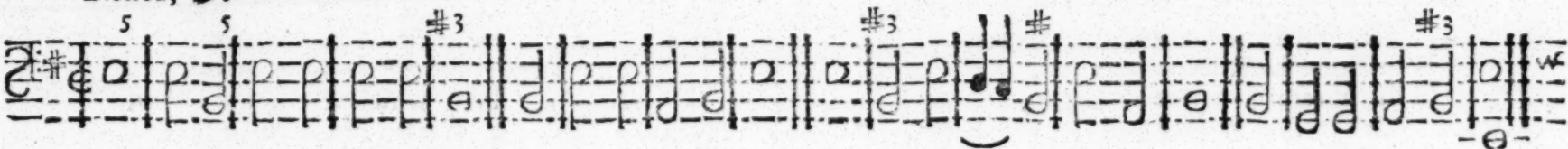
Contra Tenor.



Tenor &amp; Basso.



Blessed, &amp;c.

*Verse 1.*

**B**LESSED are they that perfect are,  
And pure in Mind and Heart:  
Whose Lives and Conversations do  
From God's Laws never start. — 2 Blessed, &c.

*Verse 3.*

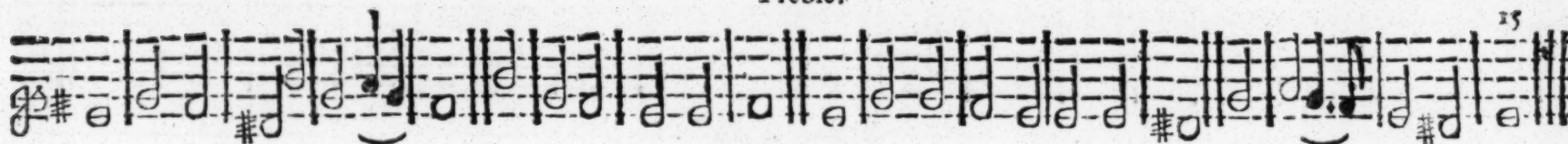
Doubtless, such Men go not astray,  
Nor do no wicked Thing:  
But stedfastly walk in his Way,  
Without any wand'ring. — 4. 'Tis, &c.

Continued.

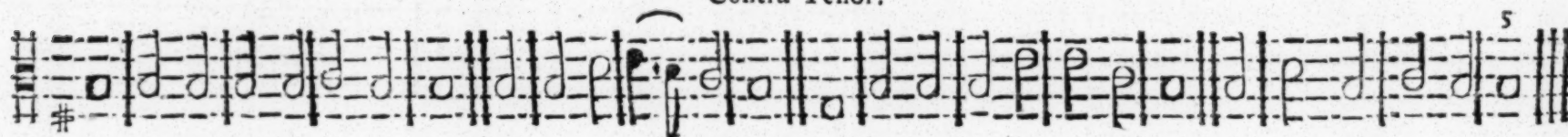


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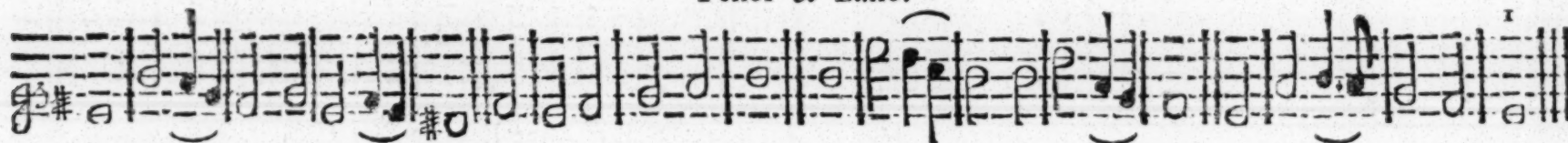
Treble.



Contra-Tenor.



Tenor & Basso.



2. Blessed, &c.



Verse 2.

Blessed are they that give themselves,  
His Statutes to observe:  
Seeking the LORD with all their Heart,  
And never from him swerve.—3. Doubtless, &c.

Verse 4.

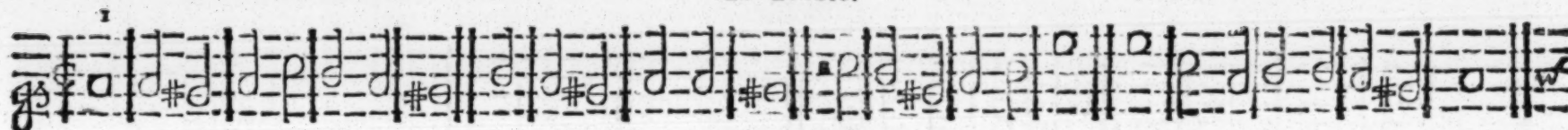
'Tis thy Commandment and thy Will,  
That with attentive Heed:  
Thy Precepts which are most Divine,  
We learn and keep indeed.—&c.

H

Southam

Southam Tune. P S A L M CXXI. Composed in *Three Parts.* W. T.

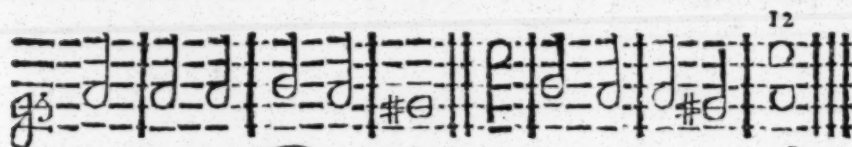
2d Treble.



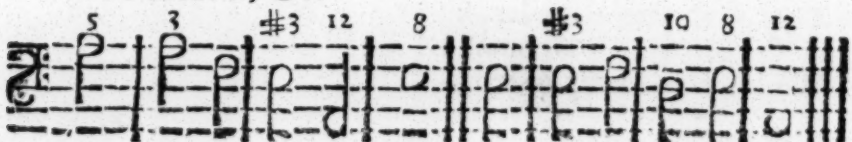
Tenor &amp; Basso.



I lift, &amp;c.



Who Heav'n, &amp;c.



*Verse 1.* **I** Lift mine Eyes to *Sion Hill*,  
 From whence I do attend,  
 'Till Succour God me send :  
 The mighty God me succour will ;  
 Who *Heav'n* and *Earth* did frame,  
 And *All Things* therein name.

*Verse 2.* Thy Foot from slip he will preserve,  
 And will thee safely keep,  
 For he will never sleep :  
 Lo, he that *Israel* doth conserve,  
 Sleep never can surprise,  
 Nor Slumber close his Eyes.—&c.

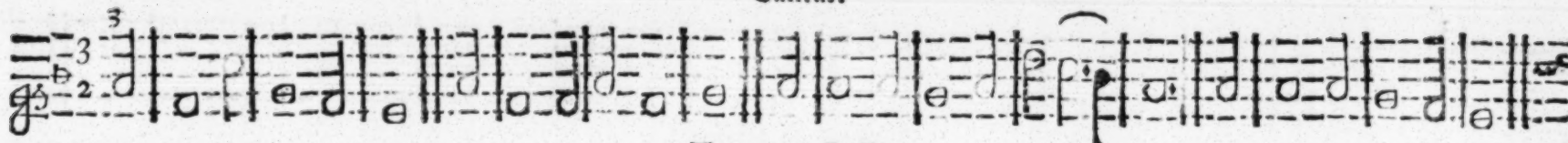
Zabern

The Harmony of SION. Book II.

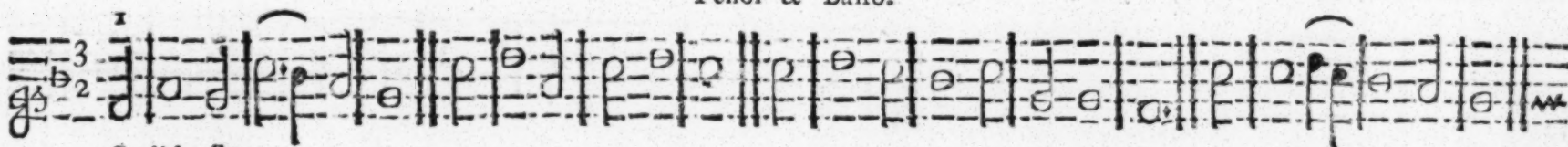
[ 59 ]

Zabern Tune. PSALM CXXII. Composed in Three Parts. W. T.

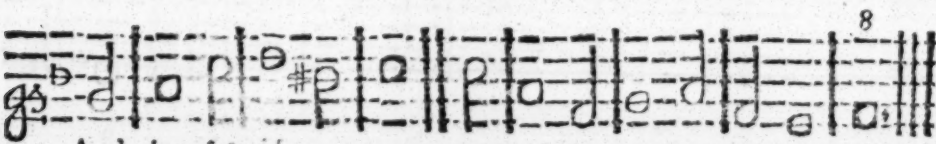
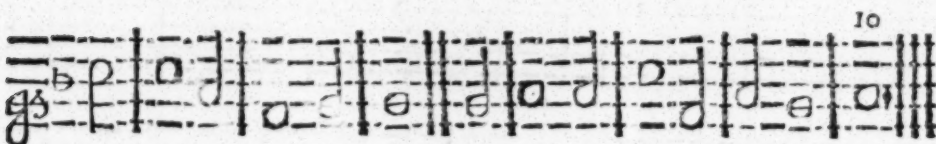
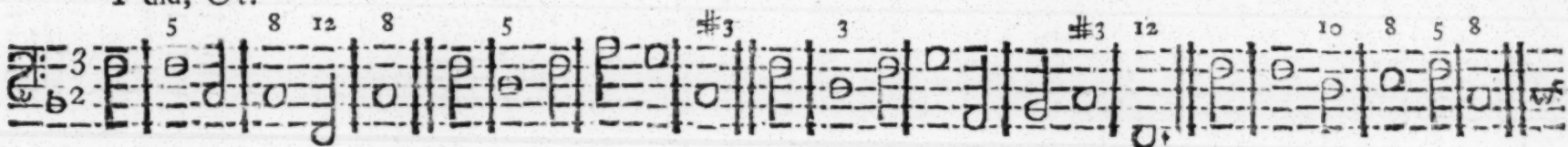
Cantus.



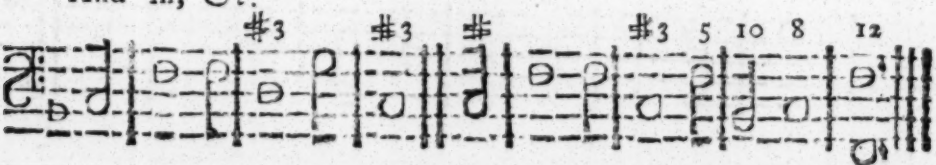
Tenor & Basso.



I did, &c.



And in, &c.

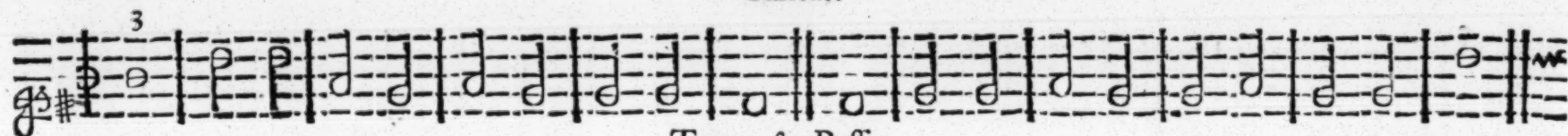


- Verse 1. **I** Did in Heart rejoice,  
To hear the Peoples Voice,  
In offering so willingly :  
For let us up say they,  
And in the LORD's House pray,  
Thus spake the Folk full lovingly.
- Verse 2. Our Feet that wandred wide,  
Shall in thy Gates abide,  
O thou Jerusalem full fair !  
Which art so seemly set,  
Much like a City neat,  
Whither the People do repair.—&c.

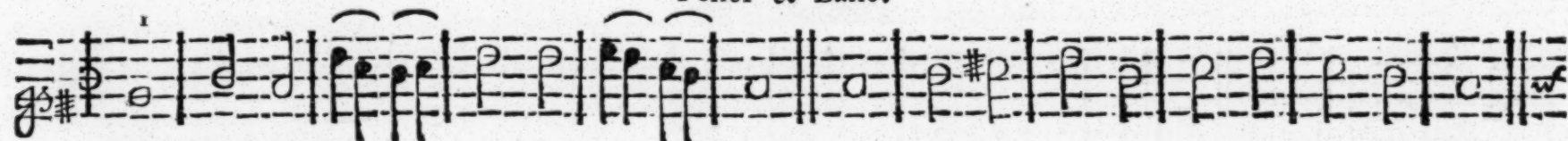
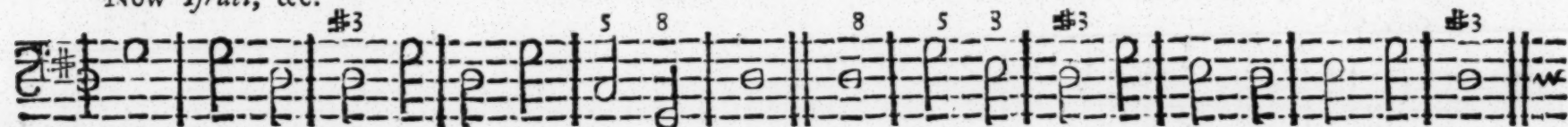
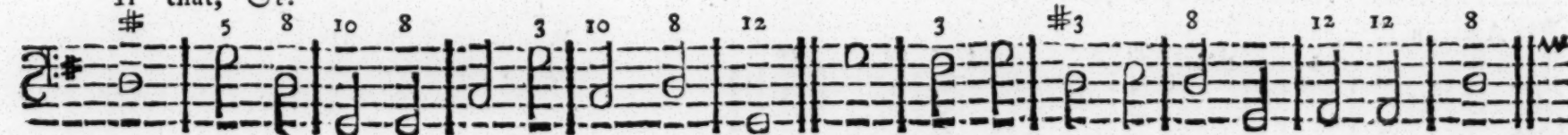


*A Compleat Melody : Or,**Charlington Tune. P S A L M CXXIV. Compos'd in Three Parts. W. T.*

Cantus.



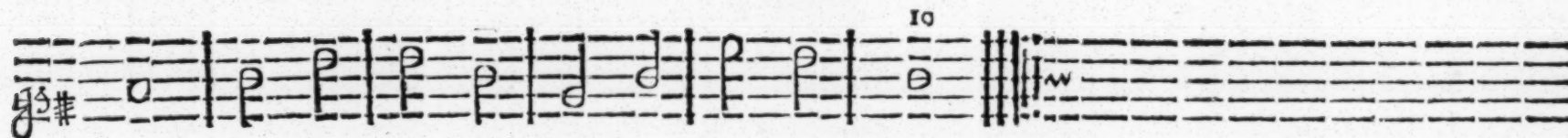
Tenor &amp; Bass.

*Now Israel, &c.**If that, &c.*

Made

Continued.

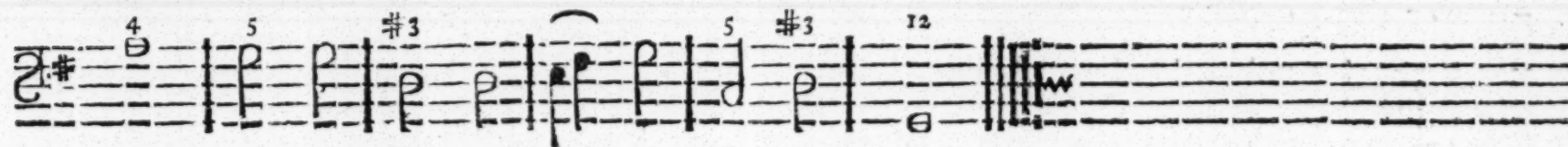
Cantus.



Tenor & Bass.



Made their, &c.



Verse 1.

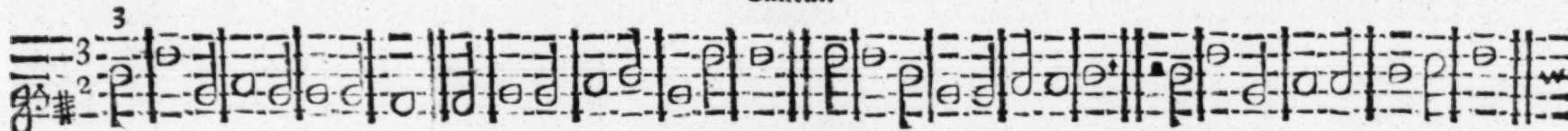
**N**OW *Israel* may say, and that truly,  
If that the LORD had not our Cause maintain'd ;  
If that the LORD had not our Right sustain'd :  
When all the World against us furiously,  
Made their Uproars, and said, we should all die.

Verse 2.

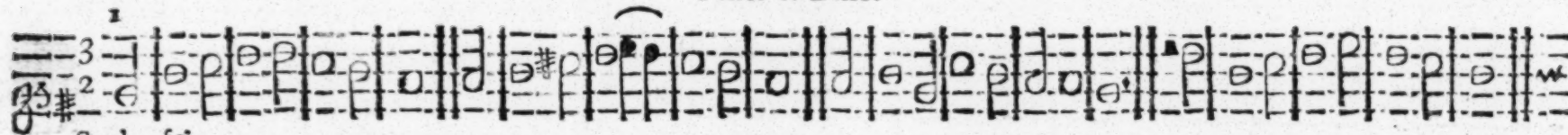
Then long ago they had devour'd us all,  
And swallow'd quick for ought that we could deem ;  
Such was their Rage, as we might well esteem :  
And as the *Floods* with mighty Force do fall,  
So had they now our Lives ev'n brought to Thrall, &c.

*A Compleat Melody: Or,**Croydon Tune. PSALM CXXV. Composed in Three Parts. W. T.*

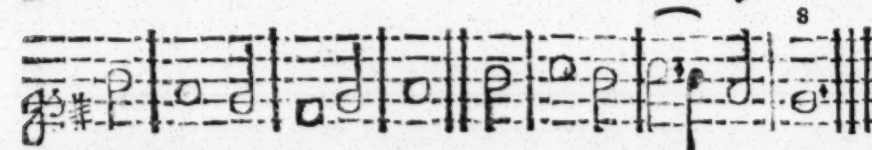
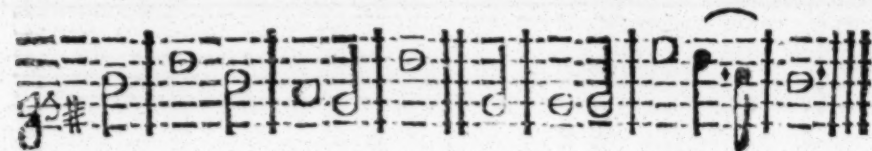
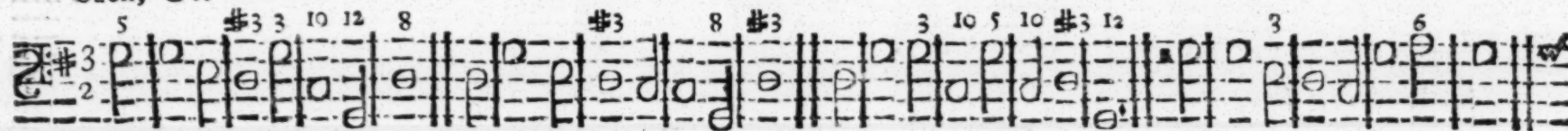
Cantus.



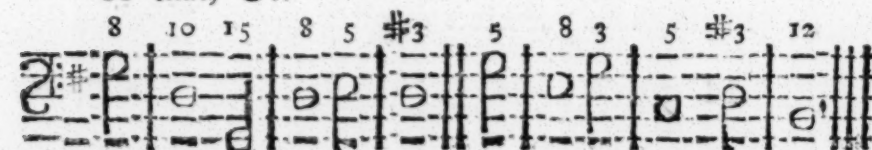
Tenor &amp; Basso.



Such, &amp;c.



So that, &amp;c.



Verse 1. **S**uch as in GOD the LORD do trust,  
 As *Mount-Sion* shall firmly stand,  
 And be removed at no Hand;  
 The LORD shall count them right and just,  
 So that they shall be sure,  
 For ever to endure.

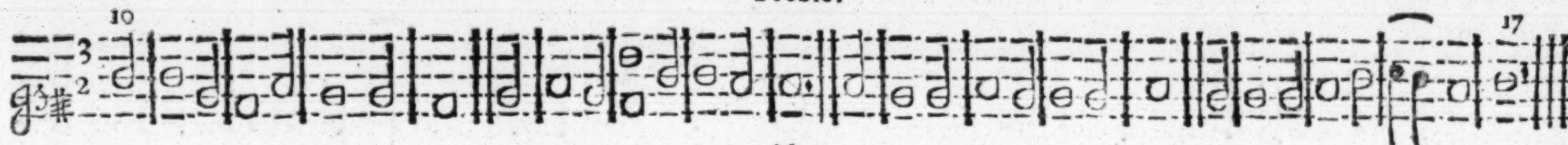
Verse 2. As many *Mountains* huge and great,  
*Jerusalem* about do close,  
 So will the LORD do unto those  
 Who on his godly Will do wait:  
 Such are to him so dear,  
 They never need to fear,—&c.

*Worminster*

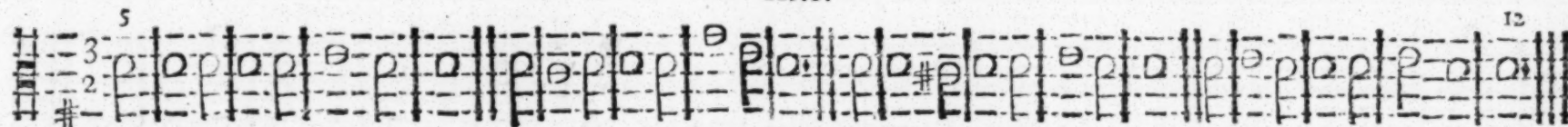


Worminster Tune. PSALM CXXV. 2d Metre. Composed in Four Parts. W. T.

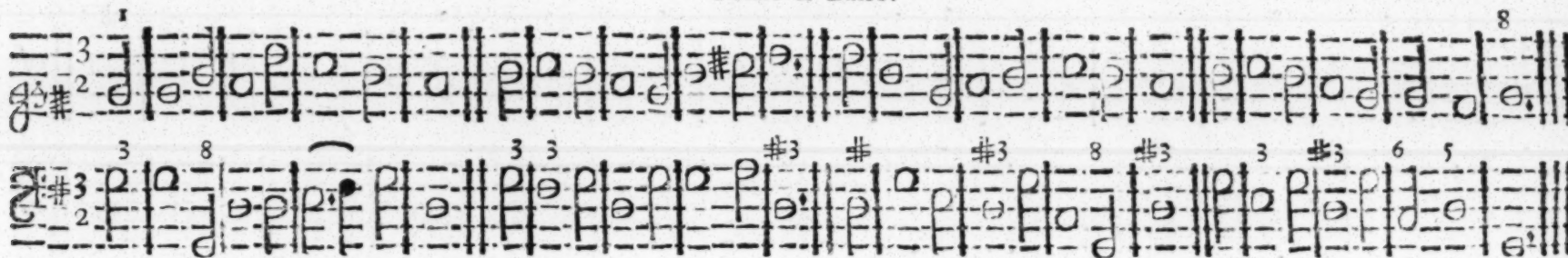
Treble.



Alto.



Tenor & Basso.



Verse 1. **T**Hose that do place their Confidence,  
Upon the LORD our GOD only:  
And flee to him for their Defence,  
In all their Need and Misery,  
Verse 2. Their Faith is sure still to endure,  
Grounded on CHRIST the Corner-stone:  
Mov'd with no Ill, but standeth still,  
Stedfast like to the Mount Sion.

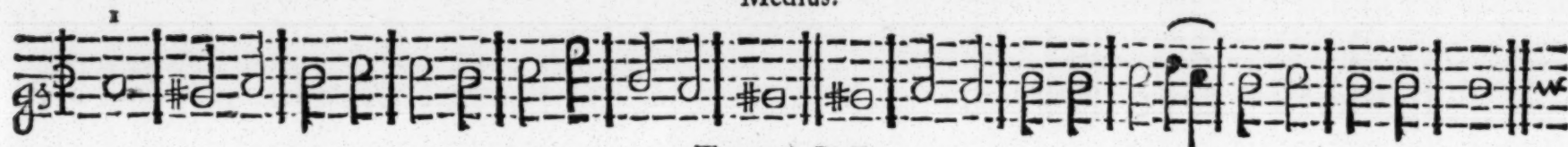
Verse 3. And as about Jerusalem,  
The mighty Hills do it compass:  
So that no Foes can come to them,  
To hurt the Town in any Case.  
Verse 4. So GOD, indeed, at ev'ry Need,  
His faithful People doth defend;  
Standing them by assuredly,  
From this Time forth, World without end.—&c.  
*Yarmouth*

[ 64 ]

*A Compleat Melody: Or,*

*Yarmouth Tune. P S A L M CXXVI. Composed in Three Parts. W. T.*

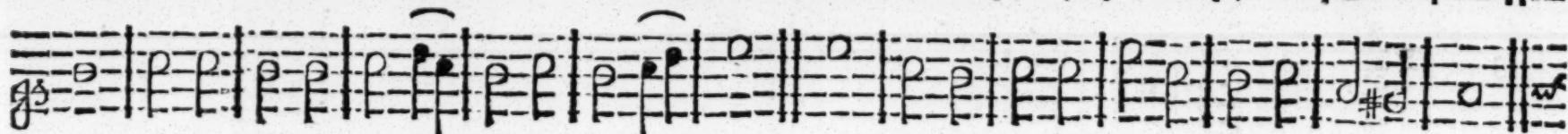
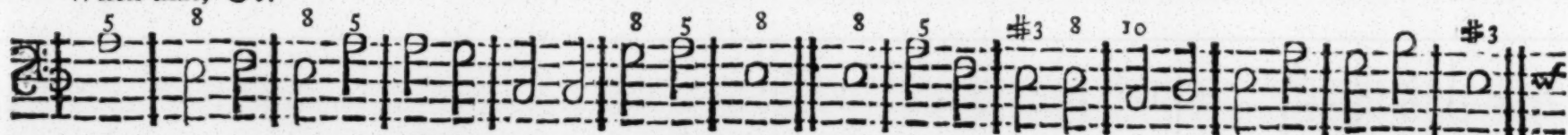
Medius.



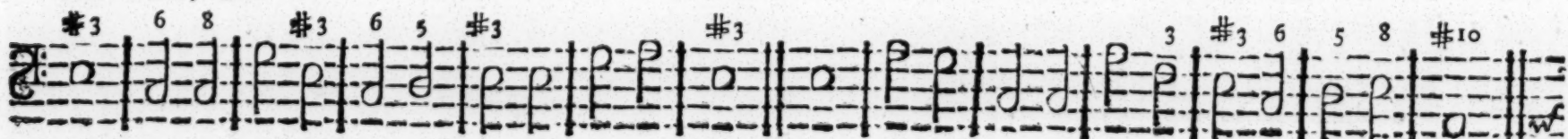
Tenor & Basso.



When that, &c.



His Work, &c.



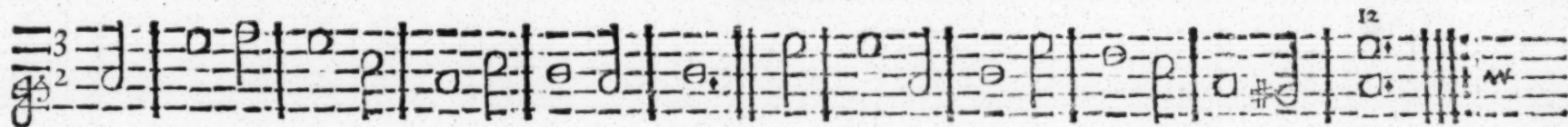
Our

The Harmony of SION. Book II.

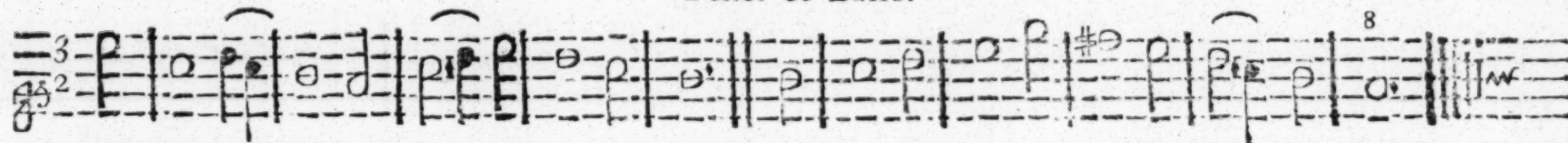
[ 65 ]

Continued.

Medius.



Tenor & Bass.



Our Mouths, &c.



And

Verse 1.

When that the LORD, again his *Sion* had forth brought  
From Bondage great, and also Servitude extream;  
His Work was such, as did surmount Man's Heart and  
[Thought,  
So that we were much like to them that use to dream:  
Our Mouths were all with Laughter filled then,  
Also our Tongues did shew us joyful Men.

Verse 2.

The heathen Folk, were forced then for to confess,  
How that the LORD, for them also great Things had done;  
But much more we, and therefore can confess no less,  
Wherefore to Joy we have good Cause, as we begun:  
O LORD, go forth, thou canst our Bondage end,  
As to Desarts dost flowing Rivers send.—&c.

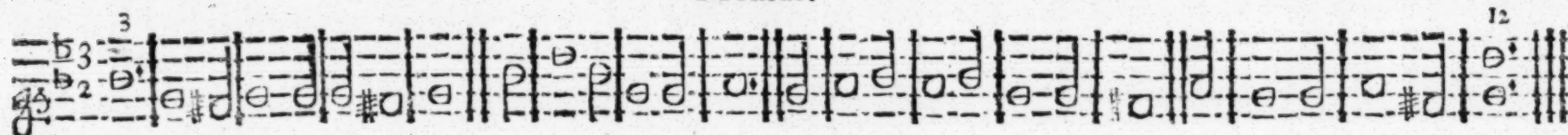
I

Kenchester

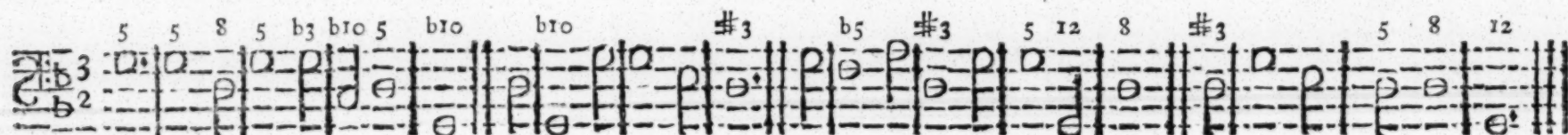
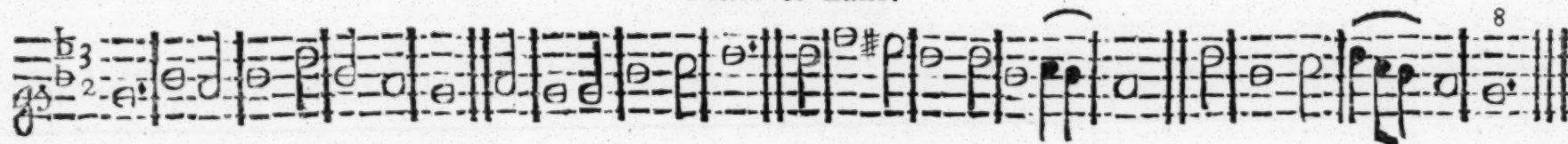


*Kenchester Tune. P S A L M CXXX. Composed in Three Parts. W. T.*

Medius.



Tenor &amp; Basso.

*Verse 1.*

**L**ORD, unto thee, I make my Moan,  
 When Dangers me oppress:  
 I call, I sigh, complain and groan,  
 Trusting to find Release.

*Verse 2.*

Hearken, O LORD, to my Request,  
 Unto my Suit incline:  
 And let thine Ears, O LORD, be prest,  
 To hear this *Pray'r* of mine.

*Verse 3.*

O LORD, our GOD, if thou survey  
 Our Sins and them peruse:  
 Who shall escape? or who dare say,  
 I can myself excuse?

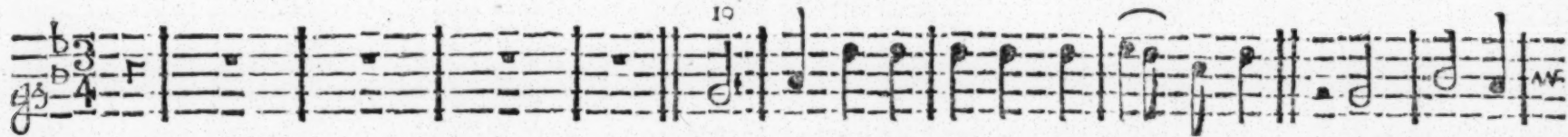
*Verse 4.*

But thou art merciful and free,  
 And boundless is thy Grace:  
 That we might always careful be,  
 To fear before thy Face.—&c.

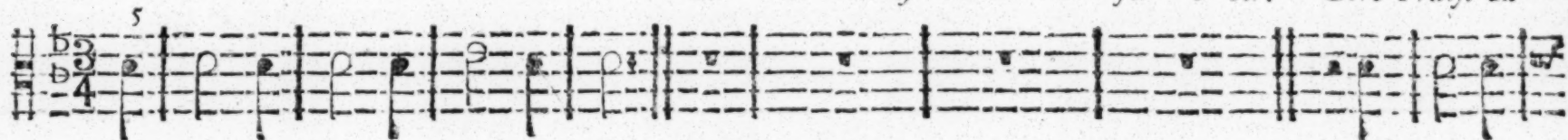
*Hinkley*

Hinkley Tune. P S A L M CXXXVI. Composed in *Four Parts*. W. T.

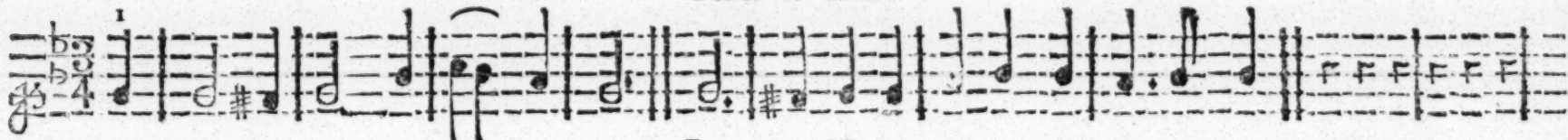
Treble, & Altus.



*For his Mer-cy en-du-reth for e-ver. Give Praise un--*

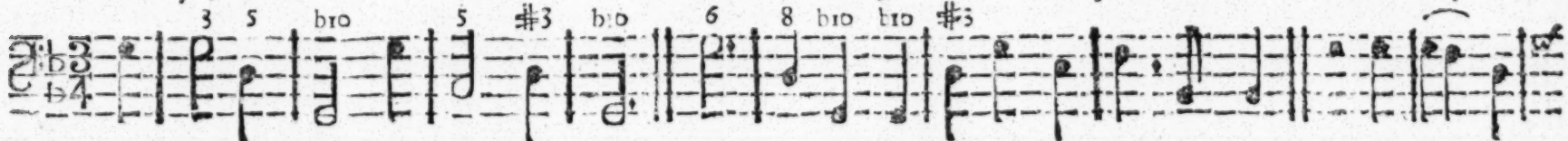


Tenor & Bass.



*Praise ye, &c.*

*For his Mercy en-du-reth for e-ver. Give Praise un--*



*Verse 1, 2.*

**P**raise ye the LORD, for he is good,  
*For his Mercy endureth for ever.*  
 Give Praise unto the GOD of gods,  
*For his Mercy endureth for ever.*

*Verse 3, 4.*

Give Praise unto the LORD of lords,  
*For his Mercy endureth for ever.*  
 Who only doth great wondrous Works,  
*For his Mercy, &c.*

I 2

Continued.

## A Compleat Melody: Or,

Continued.

Treble, &amp; Altus.

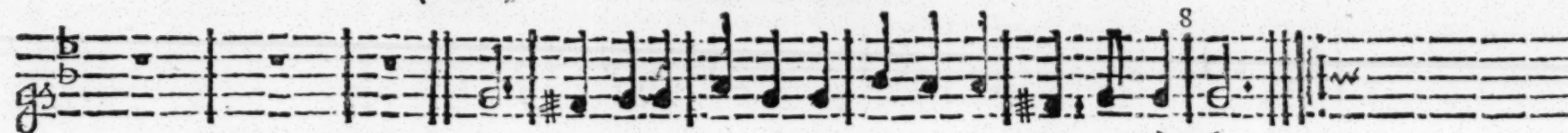


—-to the God of gods, For his Mer-cy en--du-reth for e--ver, and e--ver.

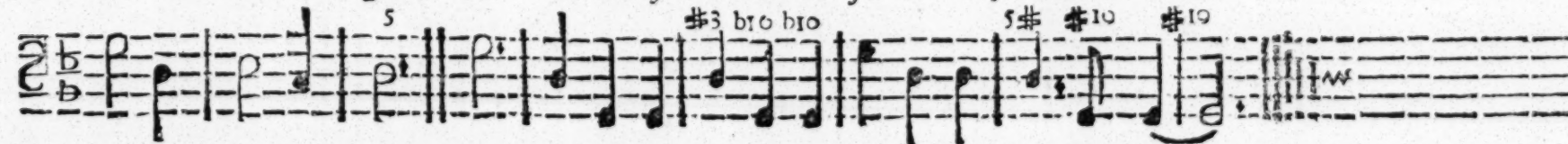


(Tutto.)

Tenor &amp; Bass.



—-to the God of gods: For his Mercy en--du-reth for e--ver, and e--ver.



Verse 5, 6.

Who by his Wisdom made the Heav'ns,  
For his Mercy, &c.  
Who on the Waters stretch'd the Earth,  
For his Mercy, &c.

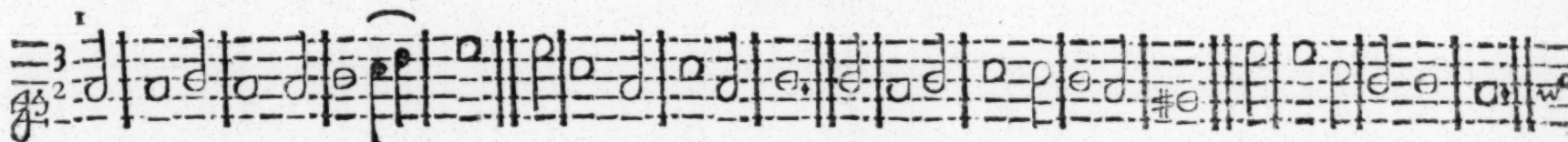
Verse 7, 8.

Who made great Lights to shine abroad,  
For his Mercy, &c.  
The Sun to rule the lightfom Day,  
For his Mercy endureth for ever, and ever.—&c. Green-

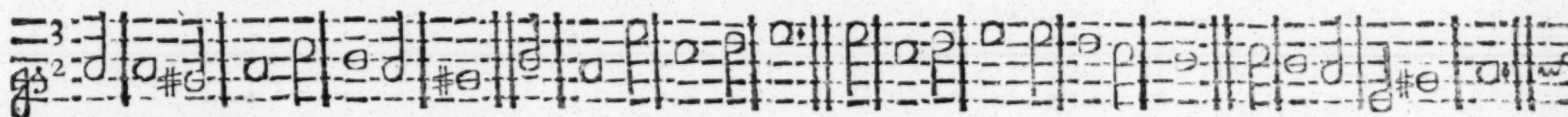


Greenborough Tune. P S A L M CXXXIX. Composed in Three Parts. W. T.

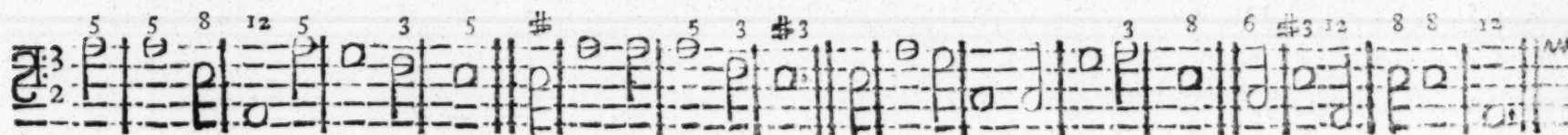
Medius.



Tenor & Basso.



O Lord, &c.



Verse 1.

**O** LORD, thou hast me try'd and known,  
my Sitting down dost know:  
My Rising up, and Thoughts far off.  
Thou understand'st also,—2. My Paths, &c.

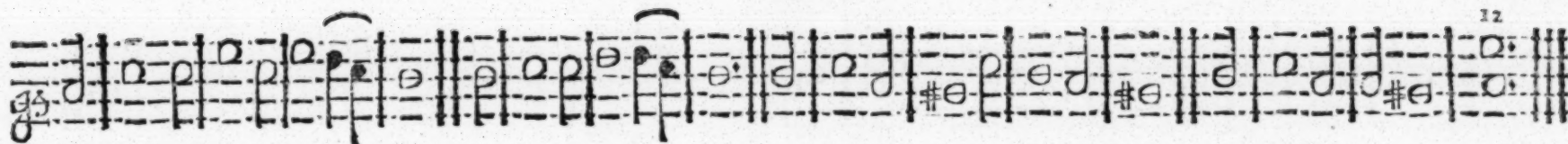
Verse 3.

No Word is in my Tongue, O LORD,  
That is not known to thee:  
Thou hast beset me round about,  
And laid thy Hand on me.—4. Such, —&c.

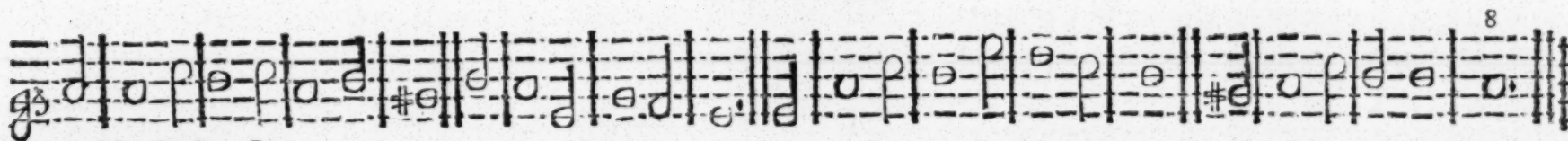
*A Compleat Melody : Or,*

Continued.

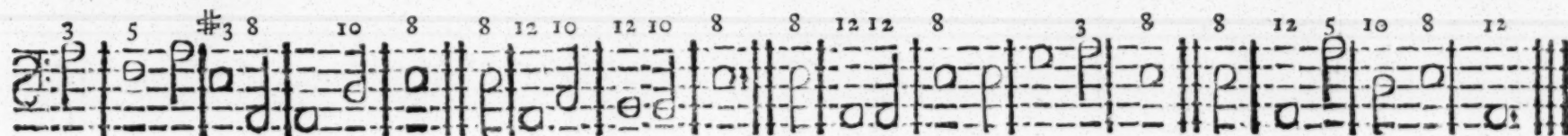
Medius.



Tenor &amp; Bass.



2. My Paths, &amp;c.

*Verse 2.*

My Paths, yea, and my Bed likewise,  
 Thou art about always:  
 And by familiar Custom art,  
 Acquainted with my Ways.—3. No, &c.

*Verse 4.*

Such Knowledge is too wonderful,  
 And past my Skill to gain;  
 It is so high, that I unto,  
 The same cannot attain.—&c.

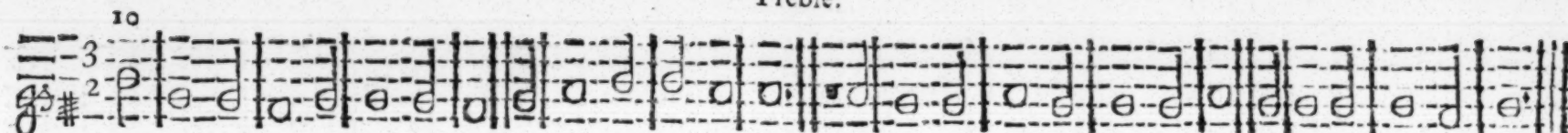
*Zealand*

*The Harmony of SION. Book II.*

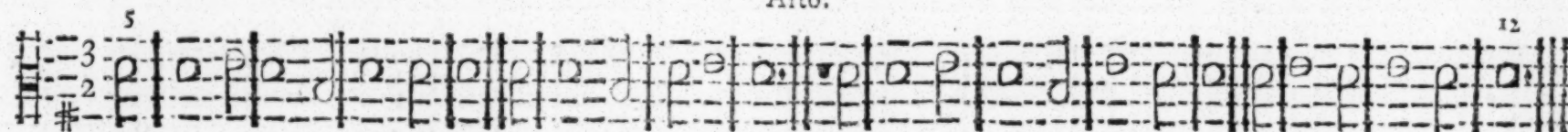
[ 71 ]

*Zealand Tune. P S A L M CXLVI. Composed in Four Parts. W. T.*

Treble.



Alto.



Tenor & Basso.



*Verse 1.* **M**Y Soul praise thou the LORD always,  
My God I will confess:  
Whilst Breath and Life prolong my Days,  
My Tongue no Time shall cease.

*Verse 2.* Trust not in wordly Princes then,  
Tho' they abound in Wealth:  
Nor in the Sons of mortal Men,  
In whom there is no Health.

*Verse 3.* For why? their Breath doth soon depart,  
To Earth anon they Fall:  
And then the Counsels of their Heart,  
Decay and perish all.

*Verse 4.* Blessed and happy are all they,  
Whom *Jacob's* God doth aid:  
And he whose Hope doth not decay,  
But on the Lord is staid.—&c.

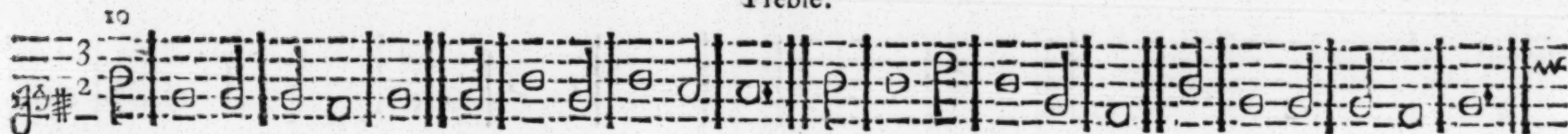
*Mansfield*



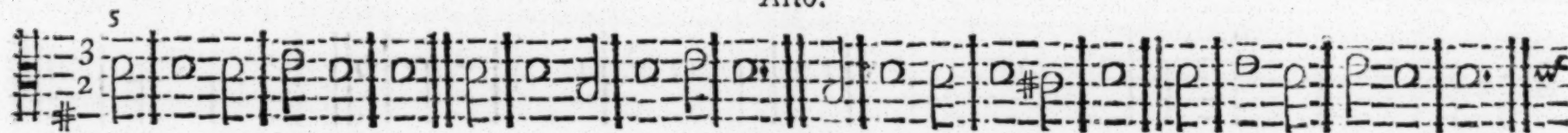
*A Compleat Melody : Or,*

*Mansfield* Tune. P S A L M CXLVIII. Composed in *Four Parts*. W. T.

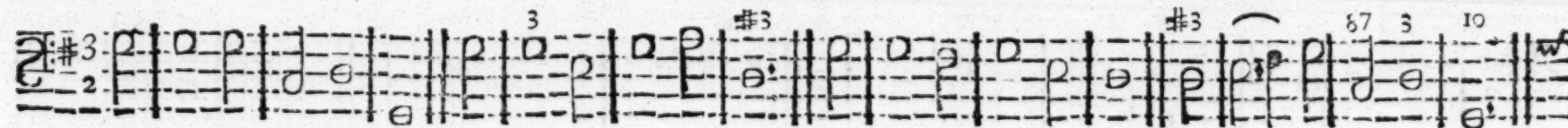
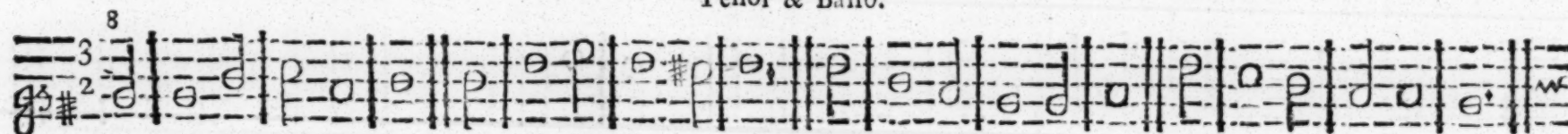
Treble.



Alto.



Tenor & Bass.



And

*Verse 1.* **G**ive Laud unto the LORD,  
From Heav'n that is so high;  
Praise him in Deed and Word,  
Above the starry Sky:  
And also ye,  
His Angels all,  
Armies royal,  
*Praise joyfully.*

*Verse 2. Praise him both Moon and Sun,  
Which are so clear and bright,  
The fame of you be done,  
Ye glittering Stars of Light :  
And you no less,  
Ye Heav'ns most fair,  
Clouds of the Air,  
His Laud express.*

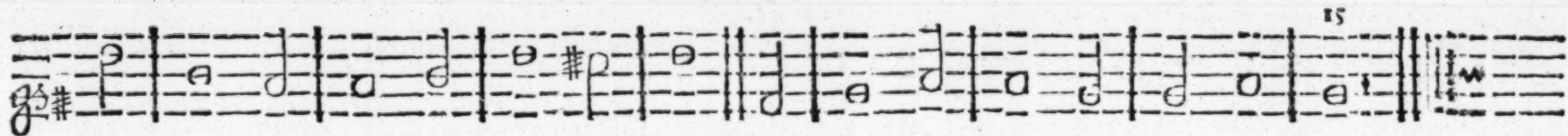
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The Harmony of SION. Book II.

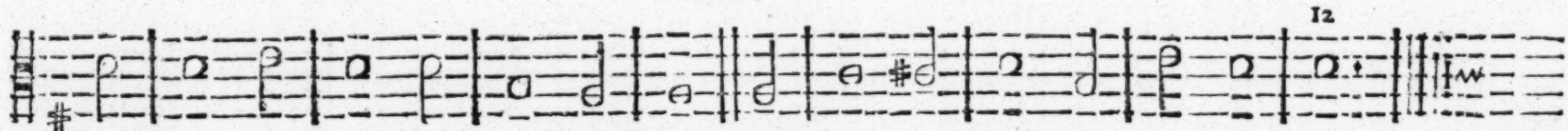
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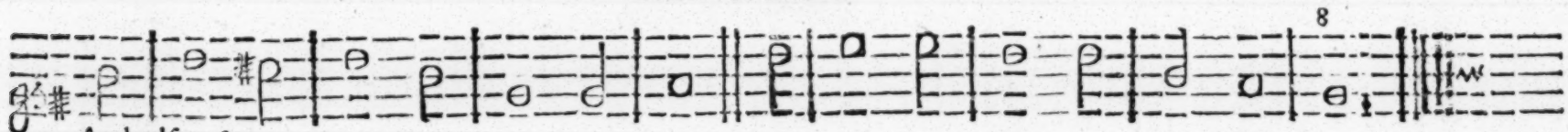
Treble.



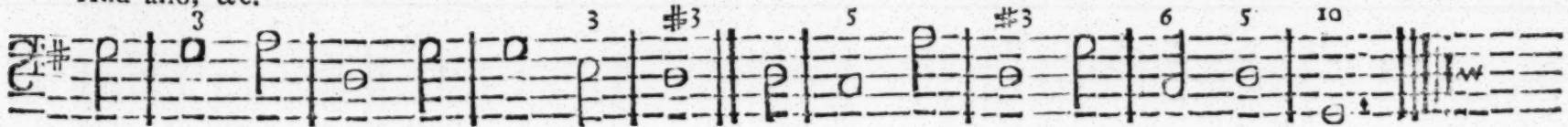
Alto.



Tenor & Basso.



And also, &c.



Verse 3. For at his *Word* they were,  
All formed as we see ;  
At his *Voice* did appear,  
A'l Things in their *Degree* :  
Which he set fast,  
To them he made,  
A *Law* and *Trade*,  
Always to last.

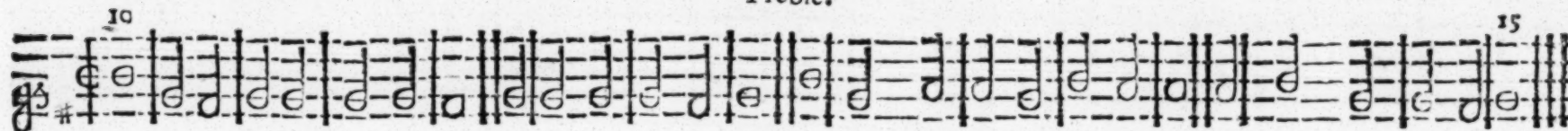
Verse 4. Extol and *praise* God's Name,  
On Earth, ye *Dragons* fell ;  
All *Deep*s do ye the same,  
For it becomes ye well :  
The same do ye,  
*Fire, Hail, Ice, Snow,*  
And *Storms* that blow,  
At his *Decree*. — &c.

K

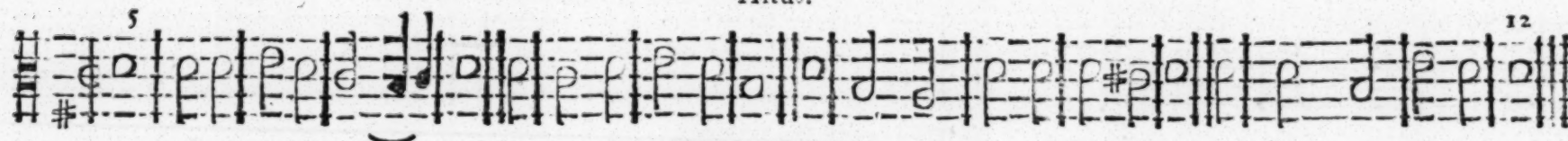
Uppingham

Upingham Tune. P S A L M CXLIX. Compos'd in *Four Parts*. W. T.

Treble.



Altus.



Tenor &amp; Basso.



*Verse 1.* **S**ING ye unto the LORD our God,  
A new rejoycing Song:  
And let the *Praise* of him be heard,  
His holy *Saints* among.

*Verse 2.* Let *Israel* rejoyce in God,  
And *Praises* to him sing:  
And let the Seed of *Sion* be,  
Most joyful in their King.

*Verse 3.* Let them sound *Praise*, with *Voice* of *Lute*,  
Unto his holy Name:  
And with the *Timbrel* and the *Harp*,  
Sing *Praises* to the same.

*Verse 4.* For why? the LORD his Pleasure all,  
Hath in his People set:  
And by *Deliv'rance* he will raise,  
The Meek to *Glory* great. — &c.

Celebester

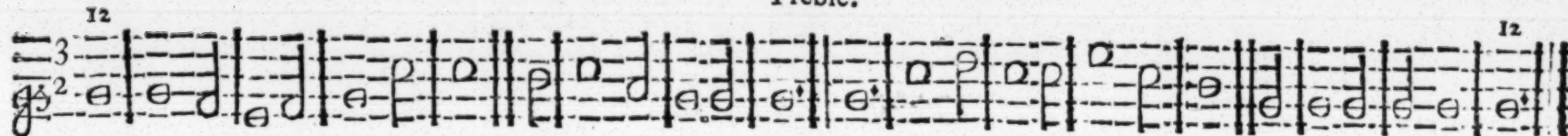


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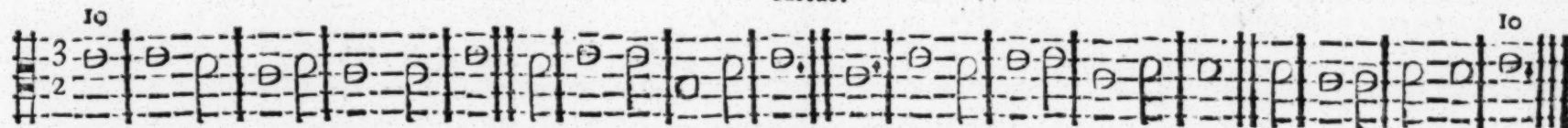
[ 75 ]

Colchester Tune. P S A L M CL. Compos'd in Four Parts. W. T.

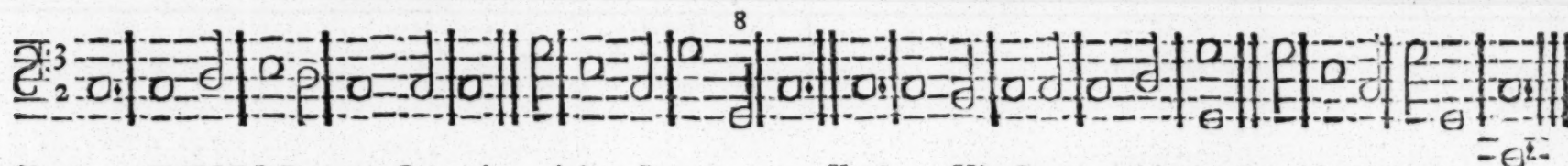
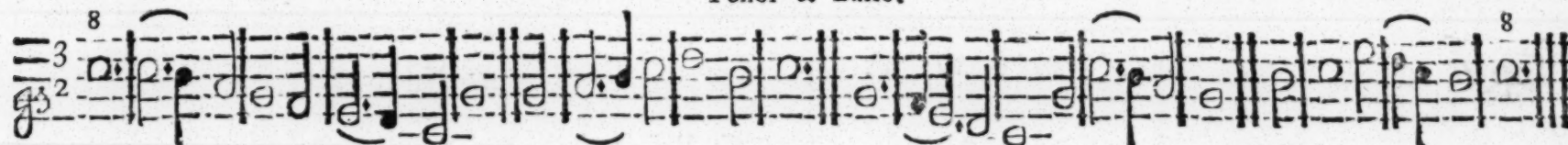
Treble.



Altus.



Tenor & Basso.



Verse 1. **Y**IELD unto GOD the mighty LORD,  
Praise in his Holiness:  
And in the Firmament of his  
Great Pow'r praise him no less.

Verse 2. Advance his Name, and praise him in  
His mighty Acts always:  
According to his Excellence,  
And Greatness give him Praise.

Verse 3. His Praises with the Princely Noise,  
Of sounding Trumpets blow:  
Praise him upon the Viol, and  
Upon the Harp also.

Verse 4. Praise him with Timbrel and with Flute,  
Organs and Virginaks:  
With sounding Cymbals praise ye him,  
Praise him with loud Cymbals.— &c.

K 2

Here

*Here follows Fourteen GLORIA PATRIS, suited to the Measures  
of every PSALM in the BOOK.*

*Gloria Patris, &c.*

*Common Measure of 8 and 6 Syllables.*

**T**O Father, Son, and Holy Ghost,  
The God whom we adore:  
Be Glory as it was, is now,  
And shall be evermore.

*As Ps. 108. To a Double Tune of 8 and 6. W. T.*

2. Unto the Holy, Holy One,  
The Universal God:  
Be Glory, Praise, and Worship done  
Through all the Earth abroad.  
As it has been in Ages past,  
Is now, as first begun:  
Glory and Praise shall ever last,  
'Till Time his Course has run.

*As Psalm 25. W. T.*

3. To Father, and the Son,  
And Holy Ghost therefore:  
And Spir't be Praise as first begun,  
Henceforth, for evermore.

*As Psalm 51, all 8ths.*

4. To Father, Son, and Holy Ghost,  
All Praise and Glory be therefore:  
As in beginning was, is now,  
And shall remain for evermore.

*As Psalm 50.*

5. To Father, Son, and Spirit ever blest,  
Immortal Praise and Glory be addrest;  
As it has been in Ages long ago,  
So it is now and shall continue so:  
To the last Bounds of Date, and Time extended,  
And shall be so when Time his Course has ended.

*As Psalm 104.*

6. To Father, Son, Spir't, all Praise be addrest,  
By Angels and Saints of ev'ry Degree:  
To God in Three Persons, one God ever blest,  
As it has been, now is, and ever shall be.

*The Harmony of SION. Book II.*

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*Gloria Patri's, &c.*

*As Psalm 111. W. T.*

7. *To God the Father, Son,  
And Spirit, Three in One,  
All Praise and Glory be:  
As 'twas in Ages past,  
Is now and so shall last,  
To all Eternity.*
- 

*As Psalm 112.*

8. *To God Almighty, Father, Son,  
And Comforter the Holy Ghost;  
Be Honour, Praise, and Worship done,  
By Saints and Angels sacred Host:  
As 'twas in Ages heretofore,  
Is now, and shall be evermore.*
- 

*To Psalm 113.*

*Sing the same as to Ps. 51. to the 4 last Lines.*

---

*As Psalm 121.*

9. *To Father, Son, and Holy Ghost,  
Th' eternal Three in One;  
Be all Obeisance done,  
By Saints and Angels sacred Host,  
As 'twas, it so shall be,  
Henceforth Eternally.*

*As Psalm 122. W. T.*

10. *All Praise to Father, Son,  
Him Praise as first begun,  
And to the Holy Ghost therefore:  
For it begun the same,  
And ever shall remain,  
World without end, for evermore.*
- 

*As Psalm 124.*

11. *God most high, the Father, and the Son,  
And Holy Ghost, all Worship, Thanks and Praise,  
Be Glory now, as was in former Days:  
From Time's first Date as always has been done,  
And shall be so till Time his Course has run.*
- 

*As Psalm 125. First Metre.*

12. *To Father, Son, and Holy Ghost,  
The blest eternal Three in One,  
Be Honour, Praise and Worship done.  
Rejoyce in God, ye sacred Host,  
For it begun the same,  
And ever shall remain.*



*Gloria Patris.**As Psalm 126. W. T.*

13. *All Glory be unto the Father, and the Son,  
And Holy Ghost; be Honour, Thanks, and also Praise;  
Ev'n as it was when Time and Date it first begun,  
So it is now, and shall remain, henceforth always:  
One God we'll still adore in Trinity,  
Whose boundless Love endures Eternally.*

*As Psalm 148. W. T.*

14. *To God the Father, Son,  
And to the Holy Ghost;  
Be Praise as first begun,  
Sing all ye sacred Host:  
Praise God on high, as it has been,  
So shall remain, Eternally.*



*Note, That the Hymns, &c. that follow the Book of Psalms, may be sung to any of the foregoing Tunes of the like Measures.*



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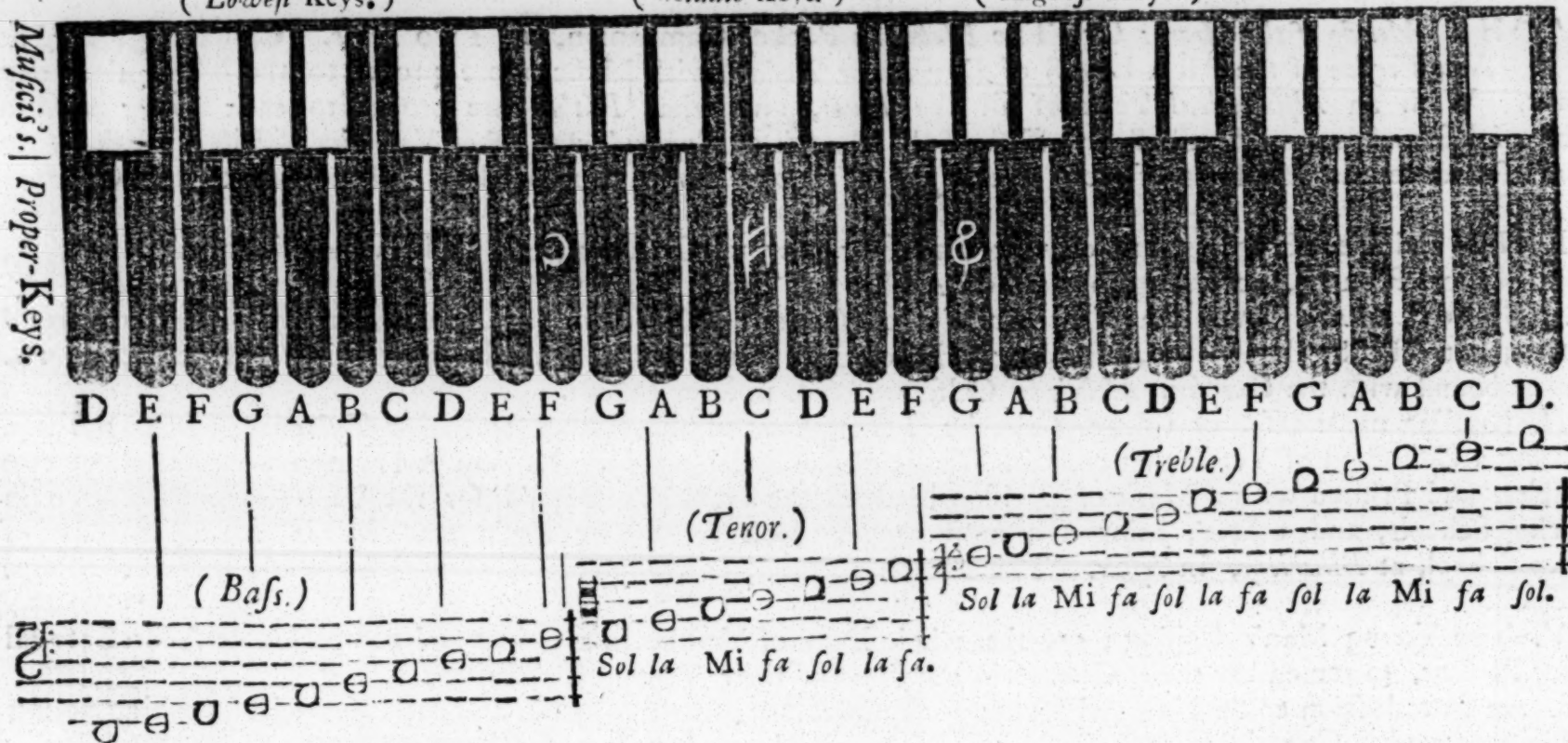
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*Sol la fa sol la Mi fa sol la fa.*

*Explanation.* — This Scale is drawn in a very curious Form in the three usual Cliffs; The Vocal-Scale by way of Sol-Fa, and the Instrumental Scale by way of Letters: The Proper-Keys are commonly Black, and Tuned according to the common Scale of Music; all 8ths or Octaves being the very same again both above and below. — The Music's, are commonly white, and made of Ivory, and are Tuned Semi or Half-Tones, being fixed between the Whole-Tones; and used to make any Proper-Key or Note, either Flat or Sharp. — Observe, That in the System of every 8th, or Octave, there are two Semi, or Half Tones fixed in the Proper Keys, viz. from B to C, and from E to F; all the rest being Whole Tones (in every Octave) both above and below; unless they be Transposed to other Places by the help of Flats, or Sharps; which the Gamut, and other Rules before mentioned, will plainly demonstrate; &c. — Yours, W. TANS'UR,



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---

O Praise the LORD, with me: And let us magnify his Name together. — Psalm xxxiv. 3.

---

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(*Intonation.*) (*Assay.*)

Tenor & Bass.

I.  
**W**ith *Heart* and *Voice* let us accord,  
To *Bless* and *Praise* thy Name, O Lord:  
For all the *Benefits* which thou  
Upon us daily dost bestow.

II.  
But chiefly for that *Gift* alone,  
In giving us thy only *Son*:  
Our *Nature* on him for to take,  
Our *Peace* with thee, O Lord, to make.

III.  
Then let us Mortals here on Earth,  
Now for to *Celebrate* his *Birth*:  
With one Accord, joyn *Heart* and *Voice*,  
And with the *Host* of Heav'n rejoice.

IV.  
With *Angels* and *Arch-Angels* sing,  
The *Praises* of our Heav'nly King:  
*Hal—le—lu—jah, Hal—le—lu—jah,*  
*Hal—le—lu—jah, Hal—le—lu—jah.*

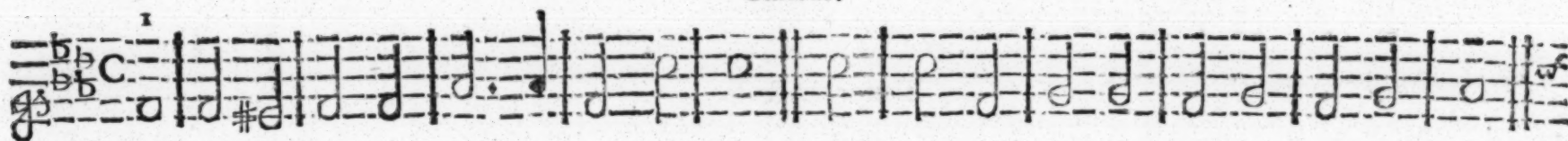
L 2

II. An



II. An H Y M N. On *Good-Friday*. Compos'd in *Three Parts*. W. T.

Cantus.

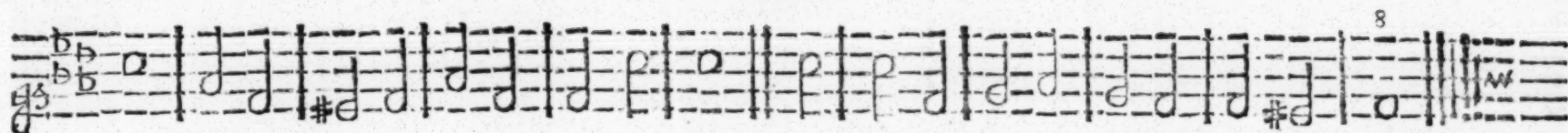


The Harmony of SION. Book III.

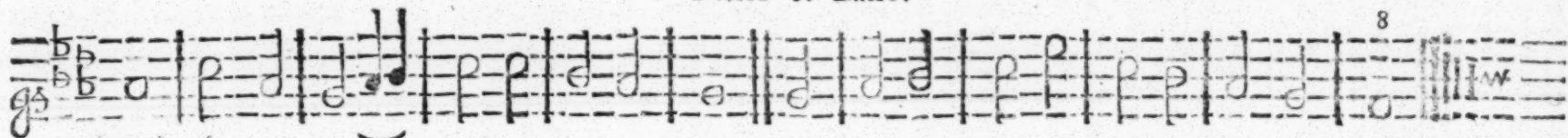
[ 85 ]

Continued.

Cantus.



Tenor & Basso.



Nail'd, &c.



III.

Which made the *Earth* to shake, and also those,  
Who had been long in *Graves* forthwith arose :  
Give up the *Ghost*, then did our SAV'OUR dear,  
And thro' his tender *Side*, they thrust a *Spear*.

IV.

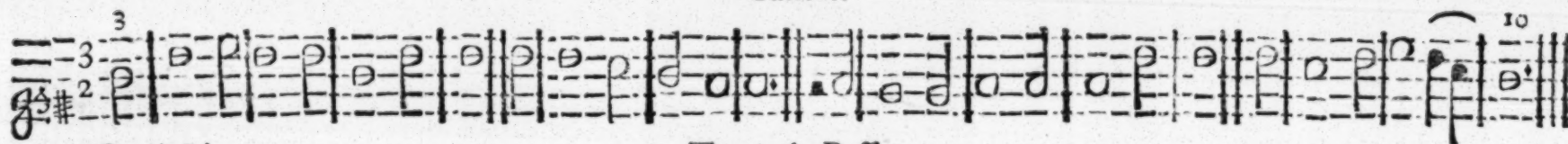
From these *Five Wounds* that issu'd from his Veins,  
Flows *Bread* of Life, and *Wine* that entertains  
His *Holy Saints* ; if they receive it just,  
And in GOD's holy Name, do put their Trust.

L 3

III. Aa

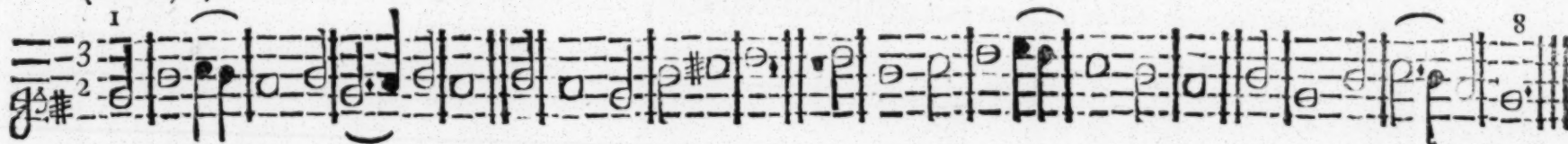
III. An H Y M N. On *Easter Day*. Compos'd in *Three Parts*. W. T.

Cantus.



(Gratioso.)

Tenor &amp; Basso.



If Angels, &amp;c.



I.

IF *Angels* sung our SAV'OUR's *Birth*,  
On that Auspic'ous *Morn*:  
We may well imitate their *Mirth*,  
Now he again is *Born*.

II.

CHRIST being Rais'd by Pow'r divine,  
And rescu'd from the *Grave*:  
Shall die no more, *Death* shall on him  
No more Dominion have.

III.

For that he dy'd, 'twas for our Sins,  
He once vouchsaf'd to die:  
But that he lives, he lives to GOD,  
For all Eternity.

IV.

So count yourselves as dead to Sin,  
But graciously restor'd:  
And made, henceforth, alive to GOD,  
Thro' JESUS CHRIST our LORD.—To *Father*, &c.

IV. An



IV. An H Y M N. On *Whitsunday*. Composed in *Two Parts*. W. T.

(Pieno.) Tenor & Basso.

He's come, &c.

I.  
**H**E's come, let ev'ry Knee be bent,  
 All Hearts new Joy resume:  
 Let Nations *Sing* with one Consent,  
 The COMFORTER is come.

II.  
 What greater Gift, what greater Love?  
 Can GOD on Man bestow:  
 'Tis half the *Angels* Heav'n above,  
 And all our Heav'n below.

III.  
 Hail Blessed Spir't! no not one Soul,  
 But thy Influ'nce doth feel:  
 Thou dost our darling Sins controul,  
 And fix our wav'ring Zeal.

IV.  
 Thou to the *Conscience* dost convey,  
 The Checks that all must know:  
 Thy *Motions* first does point the Way,  
 Then giv'ft us Strength to go.

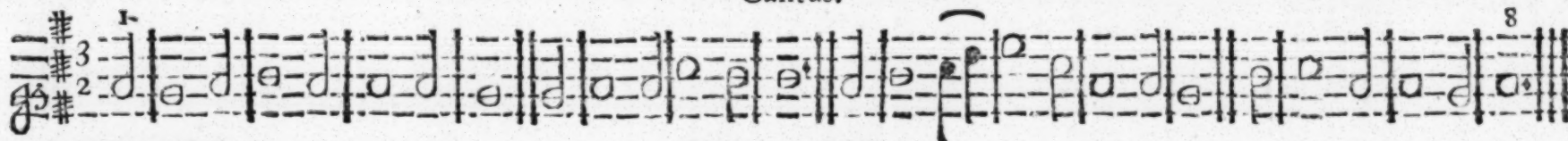
V.  
 As *Pilots* by their Compass steer,  
 'Till they their *Harbours* find:  
 So do thy sacred Breathings, (here)  
 Guide ev'ry wand'ring Mind.

VI.  
 But thou, O LORD, our Sins impeach,  
 The World's rough *Billows* roar:  
 But following thee, we're sure to reach,  
 The safe ETERNAL SHORE.

V. An

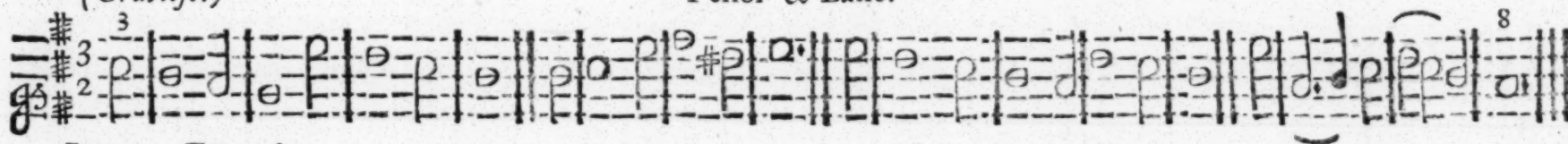
V. An H Y M N. On *Trinity-Sunday*. Compos'd in *Three Parts*. W. T.

Cantus.



(Gratioso.)

Tenor &amp; Bass.

LORD, *Tune*, &c.

I.

**L**ORD, *Tune* our Souls with one Accord,  
To *Praise* thy Name above :  
And fix our *Faith* in thee, O LORD,  
That none the same can move.

II.

Encrease our *Faith*, we thee desire,  
That we may worship thee :  
O HOLY GHOST ! our Souls inspire,  
With Faith of TRINITY.

III.

O LORD, convert each wand'ring Soul,  
And bring them to this Light,  
And let thy *Grace* his Sins controul,  
And guide his Steps aright.

IV.

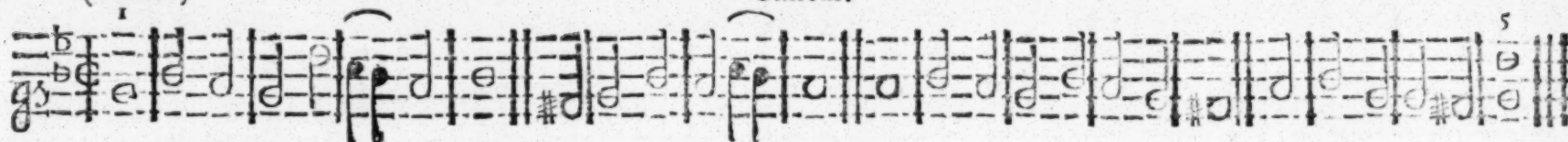
To GOD be *Praise* in Persons *Three*,  
One GOD we'll still adore :  
In *Trinity* and *Unity*,  
Henceforth for evermore.

VI. An

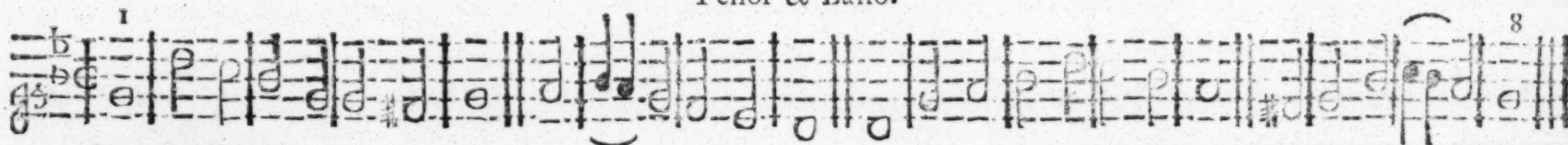
VI. An H Y M N. On the *Holy Communion*. Composed in *Three Parts*. W. T.

(Piano.)

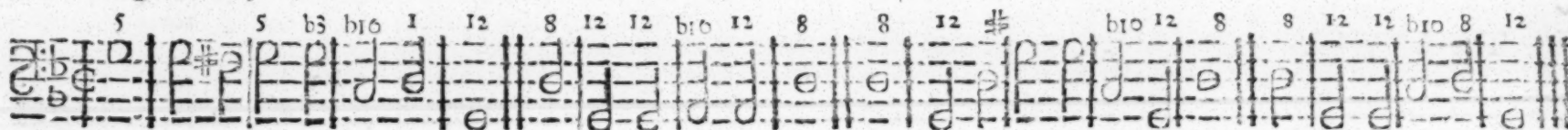
Cantus.



Tenor & Basso.



Sing *Hallelujah*, &c.



I.

**S**ING *Hallelujah* to the LORD,  
Who nobly entertains  
His holy *Saints*; with *Bread* and *Wine*,  
That issu'd from his *Veins*.

II.

He gave his Body to be broke,  
And unto Death to bleed:  
That we his *Sacred Blood* might drink,  
And on his *Flesh* might feed.

III.

This precious *Fountain* ever springs,  
Where living *Waters* flow;  
And they who freely drink of them,  
No Want shall ever know.

IV.

Live then, O CHRIST, O *Lamb*, of GOD!  
Thy Throne establish'd be:  
For ever may all Hearts and Tongues,  
Sing *Praises* unto Thee.— To Father, Son, &c.

M

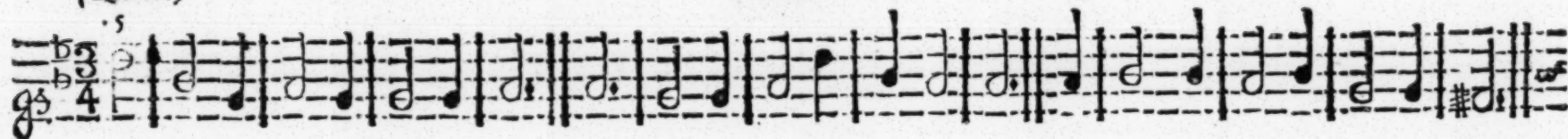
VII. An



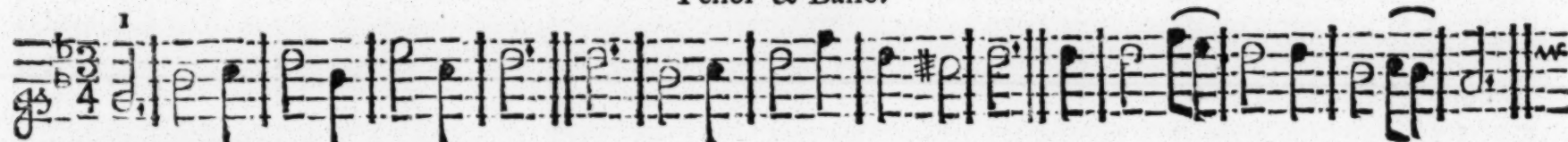
VII. An H Y M N taken out of the 23d *Pſalm*. Compoſed in *Three Parts*. W. T.

(Piano.)

**Cantus.**



Tenor & Basso.



The *Lord*, &c.



And

I.

THE LORD my *Pasture* shall prepare,  
And feed me with a *Shepherd's* Care;  
His Presence shall my Wants supply,  
And guard me with a watchful Eye:  
My *Noon-day* Walks he will attend,  
And all my *Midnight* Hours defend.

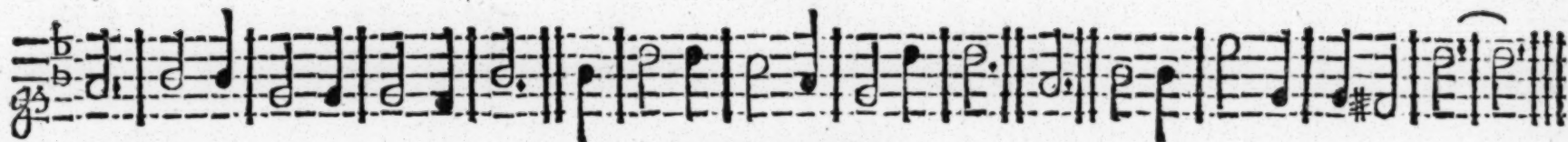
## II.

When on the sultry *Glebe* I faint,  
Or on the thirsty *Mountains* pant;  
To fertile *Vales* and dewy *Meads*,  
My weary wand'ring Steps he leads:  
Where peaceful *Rivers* soft and flow,  
Amidst the verdant *Landskip* flow.

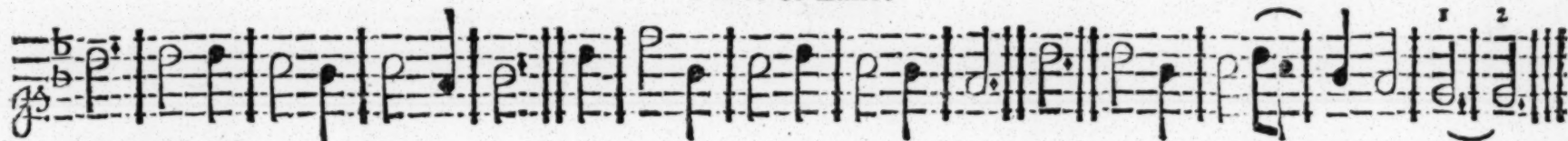
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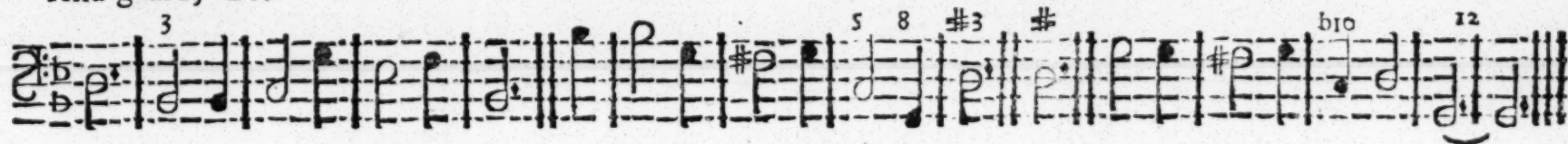
Cantus.



Tenor & Bass.



And guard, &c.



III.

Tho' in the Paths of *Death* I tread,  
With gloomy Horrors overspread;  
My stedfast Heart shall feel no Ill,  
For thou, O LORD, art with me still:  
Thy friendly *Crook* shall give me Aid,  
And guide me thro' the dismal Shade.

IV.

Tho' in a bare and rugged Way,  
Thro' various lonely *Wild's* I stray;  
Thy Presence shall my Pains beguile,  
The barren Wilderness shall smile:  
With sudden *Greens* and *Herbage* crown'd,  
And *Streams* shall murmur all around.

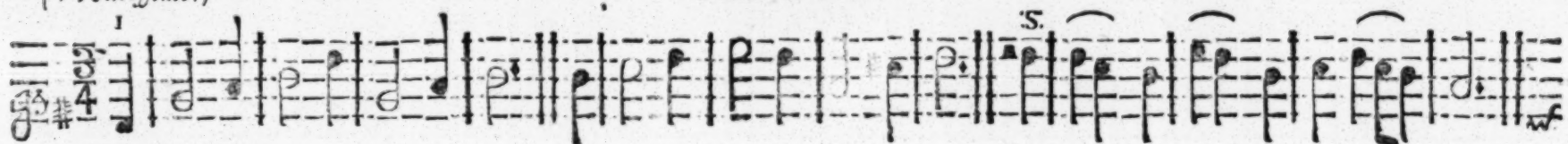
HALLELUJAH S, as Page 130.

M 2

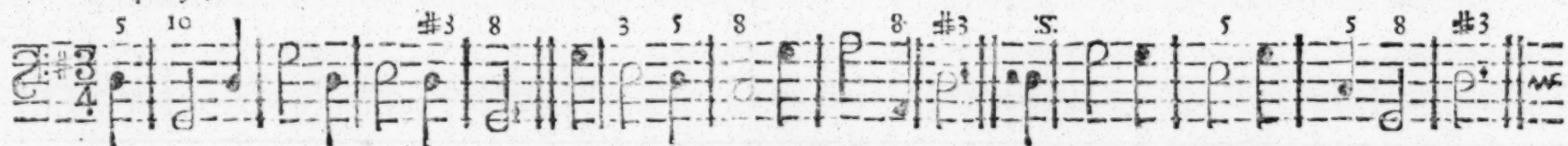
VIII. An

VIII. An H Y M N. Taken out of *Psalm 150.* Composed in *Two Parts.* W. T.*(Vivacissimo.)*

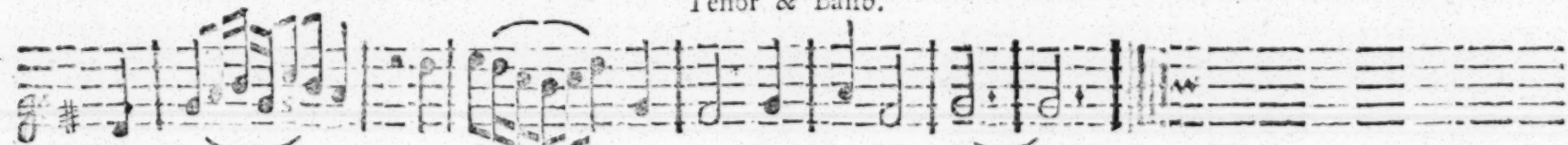
Tenor &amp; Basso.



O praise, &amp;c.



Tenor &amp; Basso.



And prai—se, and prai—se, &amp;c.

(1. 2.)



I.

O Praise the LORD, enthron'd on high,  
 And Praise him in the Sanctuary:  
 And Praise him in his mighty Deeds,  
 And Praise, and Praise him who in Pow'r exceeds.

II.

Praise him with Trumpets, Viol, and Lute,  
 With Timbrels, Organs, Harps, and Flute:  
 Psalteries and Cymbals shall record,  
 And all, and all Things breathing, Praise the LORD.

HALLELUJAH.

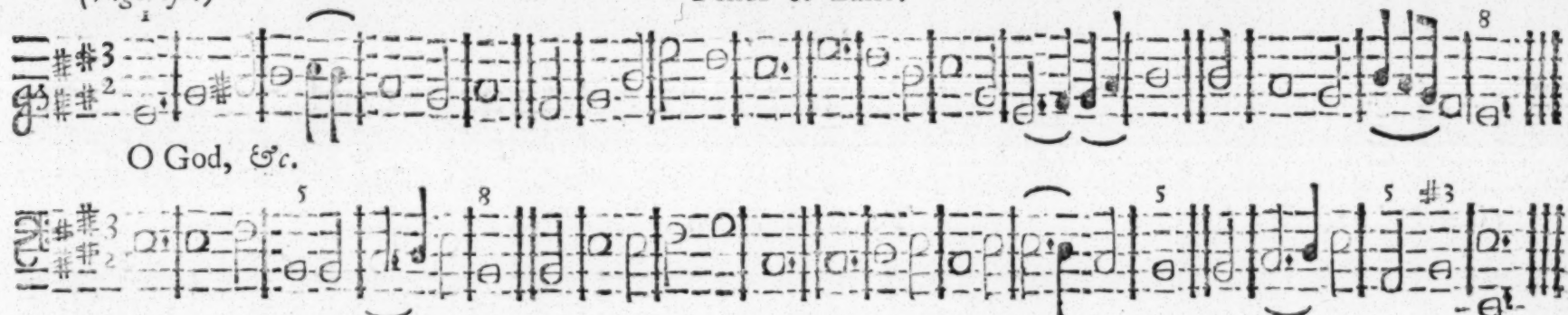
IX. An



IX. An HYMN or Prayer, for the King's most Excellent Majesty. W. T.

(Vigorous.)

Tenor & Bass.



O God, &c.

I.

O God of Love, that reigns above,  
And Rules the Earth also:  
Send from thy Throne a Blessing down,  
On GEORGE our King below.

II.

And grant that he in Unity,  
May rule his People well:  
That Love and Peace may never cease,  
In England for to dwell.

III.

May God him bless with Righteousness,  
And let his Study be;  
From Day to Day to give God Praise,  
With pure Sincerity.

IV.

In Time of War, when Nations jar,  
And Discord does remain:  
God him protect, and each Subject,  
And all the ROYAL TRAIN.

V.

When that pale Death, shall end his Breath,  
May he always remain  
With CHRIST above, in Peace and Love,  
And sing the Blissful Theme.

VI.

Holy, Holy, LORD, GOD, Holy,  
Praise GOD in Persons Three:  
Both Father, Son, as first begun,  
And Spirit eternally.

M 3

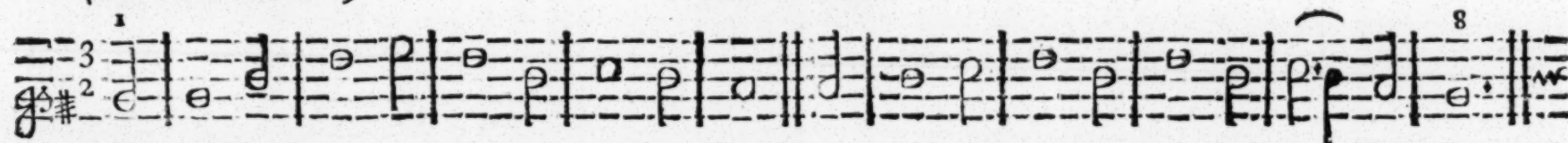
X. An

X. An *Evening* H Y M N. Composed in *Three Parts.* W. T.

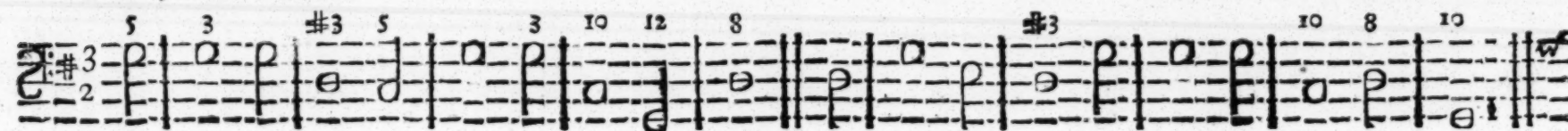
Cantus.

*(Con Dolce maniere.)*

Tenor &amp; Basso.



Come, come, &amp;c.



I.

**C**ome, come sweet *Sleep*, come, come and close mine  
 And drive away all Daily Vanities : [Eyes,  
 Let nothing, LORD, this *Night* my Soul annoy,  
 That in the *Morn*, I may thee magnify.

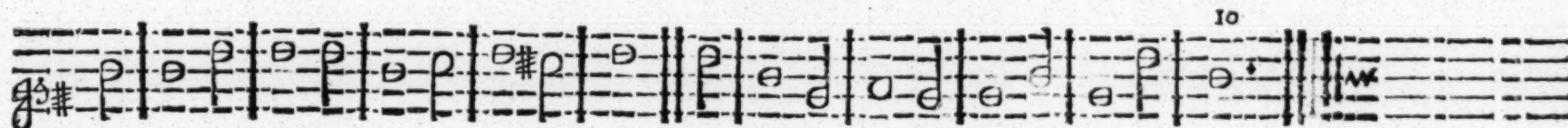
II.

O Guard my Soul, and keep it free from Harms,  
 And clasp me in thine Heav'nly *Angels* Arms :  
 Then from the *Darkness* Dart a shining Ray,  
 And gild my *Midnight* with a Glorious Day.

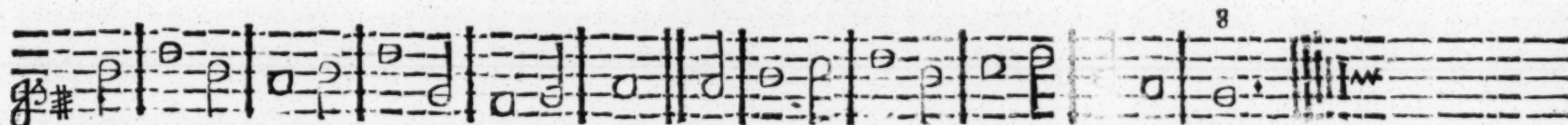
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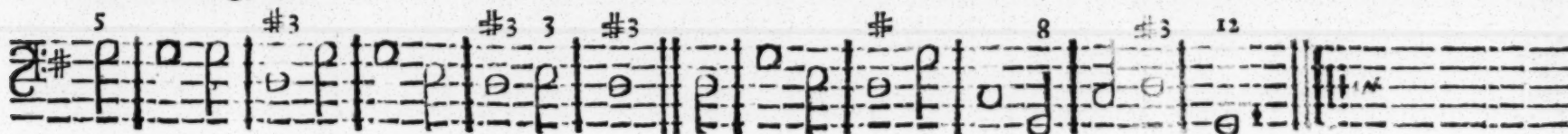
Cantus.



Tenor & Basso.



Let nothing, &c.



III.

And when the Dawning of the *Morn* I see,  
Thy Heav'nly Grace, O LORD, inspire to me :  
Then fix my *Heart*, and *Tune* my *Voice* to sing,  
Sweet *Hallelujahs* to my Heav'nly King.

DOXOLOGY.

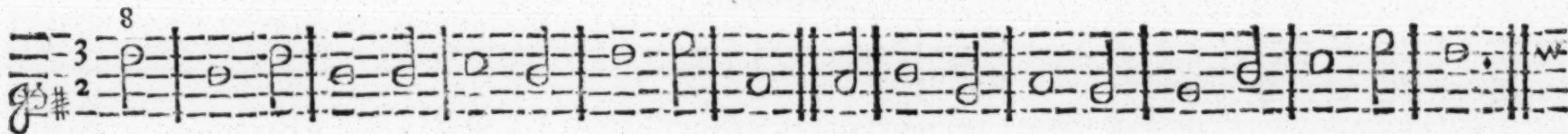
All *Praise* be to the glorious *Trinity*,  
The *Three* in *One*, and *One* in *Unity* :  
The *Father*, *Son*, and *Spirit* we'll adore,  
In *Hallelujahs* now, and evermore.

XI. A



XI. A Morning H Y M N. Composed in *Three Parts.* W. T.

Cantus.



(Timoroso.)

Tenor &amp; Basso.



A--wake, &amp;c.



I.

A W A K E my Soul, stir up my drowsy Muse,  
And *Tune* the sweetest *Notes* that *Art* can use:  
Most Glorious LORD! to thee my *Voice* I'll raise,  
And dedicate my ANTHEMS to thy *Praise*.

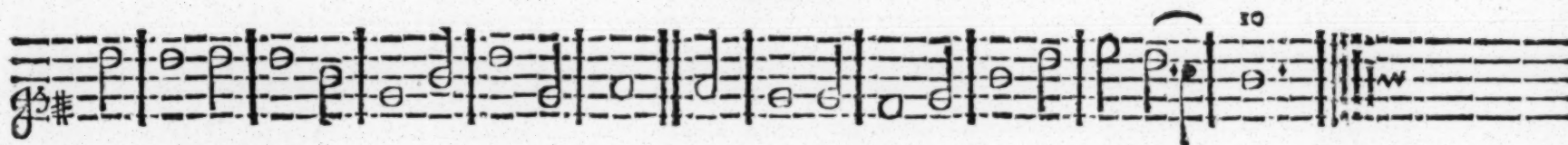
II.

Thou hast preserv'd me in the Darksom *Night*,  
And caus'd mine Eyes to see this glorious *Light*:  
My softest *Notes*, and tuneful *Voice* I'll raise,  
To bless thy *Name*, and celebrate thy *Praise*.

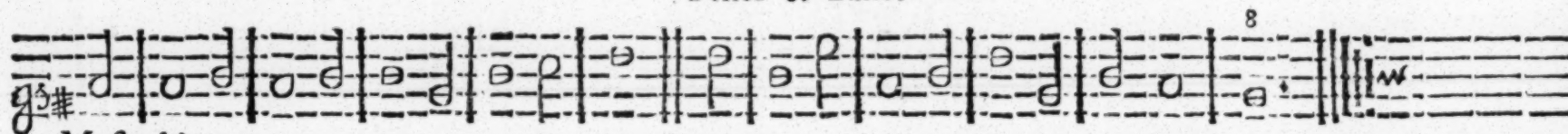
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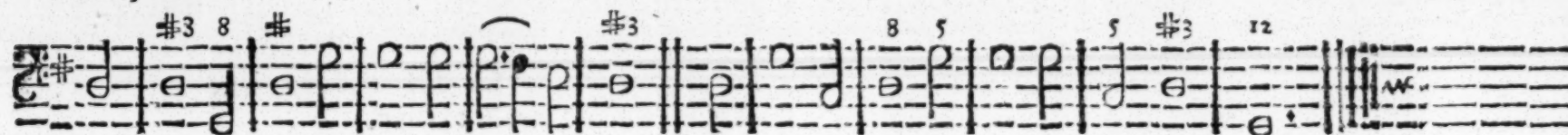
Cantus.



Tenor & Basso.



Most, &c.



III.

Direct my Paths, O LORD, and guide my Heart,  
That from thy *Precepts* I may never start:  
And grant, O LORD, when my Days ended be,  
I may receive a *Bliss* eternally.

DOXOLOGY.

All *Praise* be to the glorious *Trinity*,  
The *Three* in *One*, and one in *Unity*:  
The *Father*, *Son*, and *Spirit* we'll adore,  
In HALLELUJAHS now, and evermore.

N

XII. A

## XII. A Funeral HYMN. Composed in Two Parts. W. T.

(Lamentatone.)

Tenor &amp; Basso.

Since our, &c. | (A — — — men.)

I.

SINCE our Good *Friend* is gone to Rest,  
 Within the Silent *Grave* :  
 We hope his Soul's among the Blest,  
 Let fruitless Sorrow wave.

II.

Our Loss is now his greatest Gain,  
 Let no rude Hand annoy :  
 His *Dust* now sleeps, (exempt from Pain,)  
 In Hopes of future Joy.

III.

We at the Great and joyful Day,  
 Shall All together meet :  
 And there our awful Homage pay,  
 At our kind MASTER'S Feet.

IV.

Then the Great *Judge* from his high Throne,  
 Bright *Crowns* of Gold shall give :  
 To such as have his Precepts known,  
 And study'd well to live.

V.

Oh! let us then our Hearts prepare,  
 For that uncertain *Hour* ;  
 Least *Death* should end our Pain and Care,  
 In Sin, by *Satan's* Pow'r.

VI.

LORD! give us *Grace*, our Time to spend,  
 In *Virtue's* prudent Way :  
 That when our mortal Lives shall end,  
 No Guilt may us dismay. — *Amen*.

(The End of the HYMNS.)

I. An



The Harmony of SION. Book III.

[ 99 ]

I. An ANTHEM Composed for Three Voices. *Psal. 29th.* W. T.

*Cantus, Tenor & Basso.*

(T.) (T.) S.

(*Divoto.*) Bring young Rams un--to the Lord, un--to the Lord.

**B** Ring to the Lord, O ye mighty, bring young Rams,

Bring young Rams un-to the Lord.

Bring young Rams un--to the Lord.

*Cantus, Tenor & Basso.*

(*Solus.*)

Give the Lord the hon-our due un-to his holy Name; and worship the Lord

Give the Lord the hon-our due,

N 2

(*Verte subito*)

Continued.

Cantus, Tenor &amp; Bass. CHORUS.



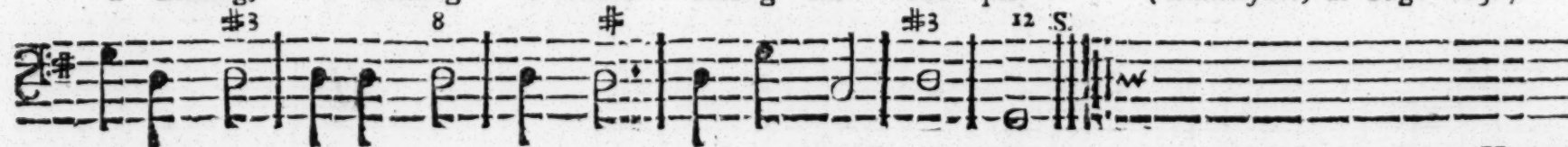
with ho-ly Worship. Then shall the Lord give the Blessing, a Blessing of Peace among his People:



Cantus, Tenor &amp; Bass.



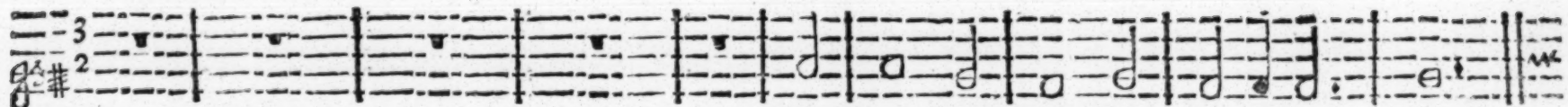
a Blessing, a Blessing of Peace among his Peo-ple. (Hallelujahs, as Page 105.)



II. An ANTHEM Composed for *Four Voices.* *Pfal. 33d.* W. T.

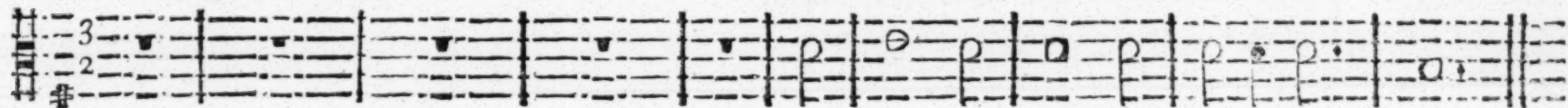
Treble, & Alto.

( *Tutto.* )



( *Tace.* )

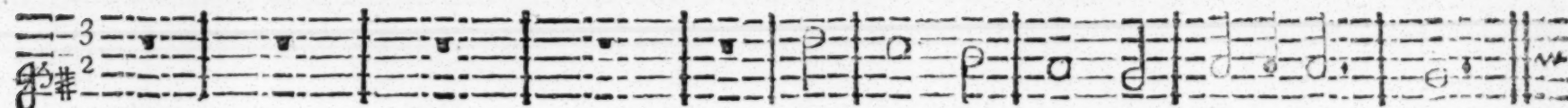
Sing, sing, sing, sing, sing, sing a new Song: Re-



Tenor & Bass.

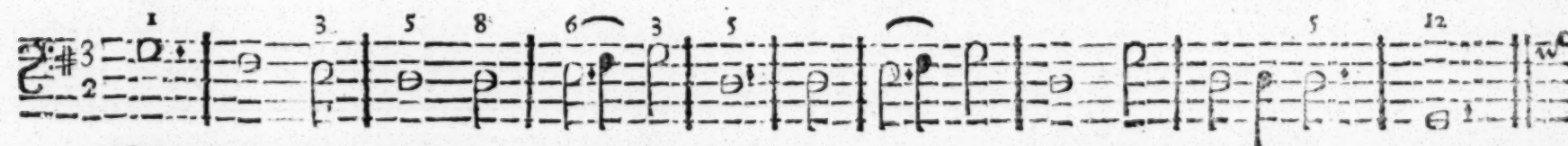
( *Tutto.* )

( *Divoto.* )



( *Solo.* )

Sing, sing, sing, sing, sing, sing a new Song: Re-



**S**ing, sing, sing, sing un—to the Lord:

N 3

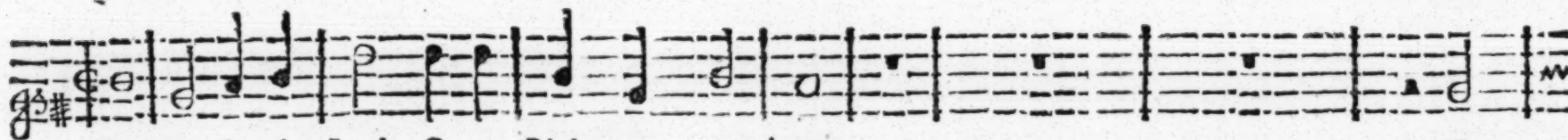
Turn over



*A Compleat Melody : Or,*

Continued.

Treble, &amp; Alto.

*(Tutti.)*

Re-joyce in the Lord, O ye Righteous, re—joyce,

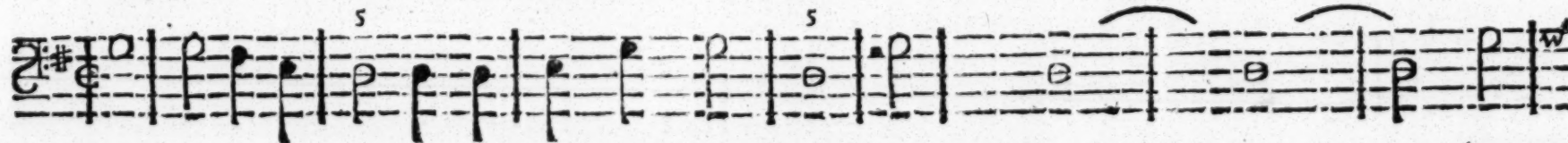
re—



Tenor &amp; Bass.

*(Tutti.)*

Re-joyce in the Lord, O ye Righteous, re—joyce, re—joy— — — — — ce, re—



joy—

Continued.

Treble, & Alto.

— joy ————— ce in the Lord, O ye Right'ous, for it becometh well the Just to be thank-ful.

The Treble and Alto parts are written on two staves. The Treble staff uses a G-clef and a key signature of one sharp (F#). The Alto staff uses a C-clef and the same key signature. Both parts feature a melody with various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. The lyrics are written below the staves, aligned with the notes.

Tenor & Bass.

— joy ————— ce in the Lord, O ye Right'ous, for it becometh well the Just to be thank ful.

The Tenor and Bass parts are written on two staves. The Tenor staff uses a C-clef and a key signature of one sharp (F#). The Bass staff uses an F-clef and the same key signature. Both parts feature a melody with various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. The lyrics are written below the staves, aligned with the notes. The Bass staff includes fingerings: #3, 5, #3, 5, 12.

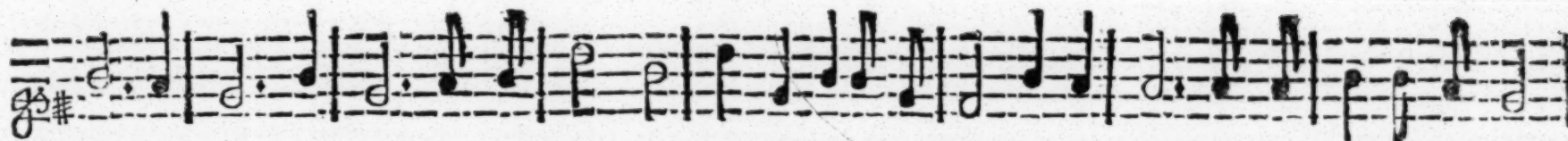
Praise

*A Compleat Melody: Or,*

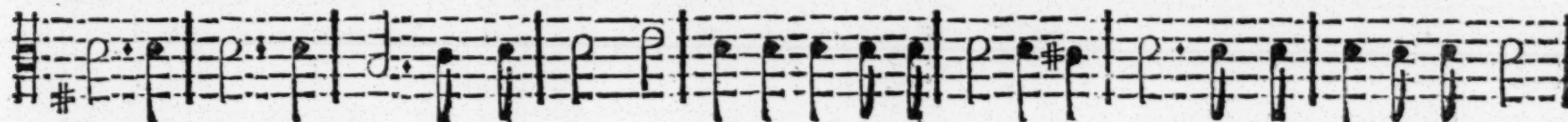
Continued.

CHORUS.

Treble, &amp; Alto.



Praise the Lord, the Lord with the Harp: and sing Praises unto him with the Lute: For the Word of the Lord

*(Concerto Groso.)*

Treble &amp; Basso.



Praise the Lord, the Lord with the Harp: and sing Praises un-to him with the Lute: For the Word of the Lord





Continued.

Treble, & Contra.

H A L L E L U J A H S.

*Soft.*

*Quick.*



is true, and all, all all his Works are faith—ful, | Hal-le-lu-jah, :||: :||: :||: :||:



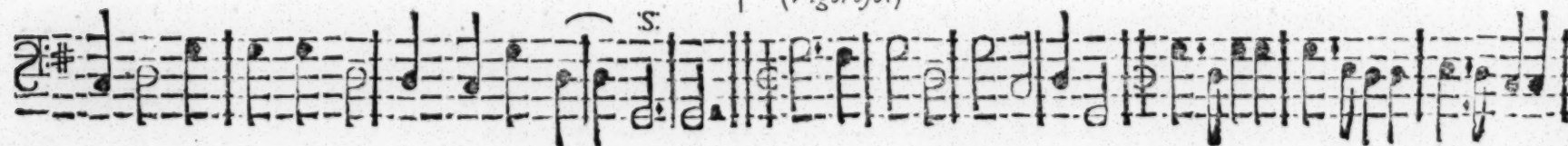
Tenor & Basso.

*Soft.*

*Quick.*



is true, and all, all, all hi Works are faith—ful. | Hal-le-lu-jah, :||: :||: :||: :||:



O

Turn over.

Continued.

Treble, &amp; Contra.

## HALLELUJAH S.

(T.)

*Slow.*

Hal-le-lu-jah, :||:

:||:

:||:

:||:

:||:

Hal--le--lu--jab.

(T.)

(T.)



Tenor &amp; Basso.

*Slow.*

(T.)



Hal-le-lujah, :||:

:||:

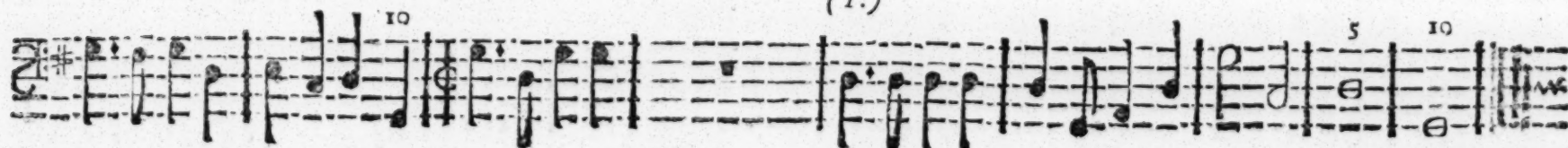
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Hal--le--lu--jab.

(T.)

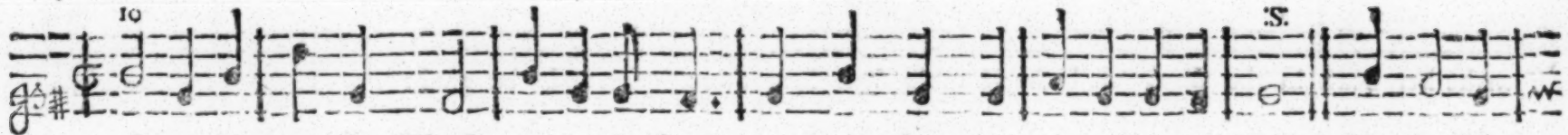


III. An

III. An ANTHEM. Composed for *Four Voices*. *Psal. 34th.* W. T.

(*Animatio.*)

Treble, & Alto.



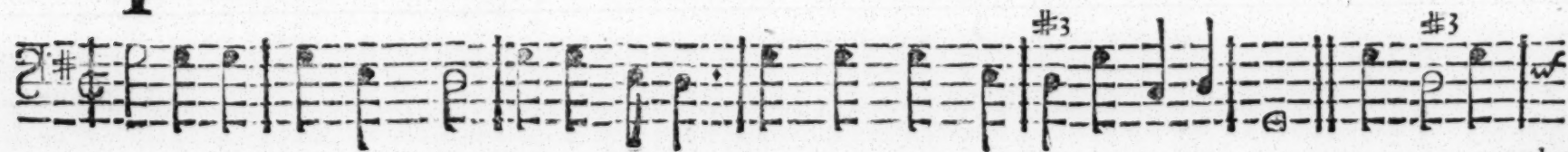
I will al ways give Thanks un--to the *Lord*; his Praise shall be e—ver in my Mouth. My Soul shall



Tenor & Basso.



**I** Will al--ways give Thanks un--to the *Lord*; his Praise shall be e—ver in my Mouth. My Soul shall



make

Turn over



Continued.

Treble, &amp; Alto.

make her boast in the *Lord*, and the Humble shall hear there—of, and be glad: Praise the *Lord*, with me,

Tenor &amp; Basso:

*(Divoto.)*make her boast in the *Lord*, and the Humble shall hear there—of, and be glad: Praise the *Lord*, with me,

Continued.

Continued.

Treble, & Alto.



Praise the *Lord*, with me, and let us mag-ni-fy his Name, his Name to-ge-ther.



Tenor & Basso.



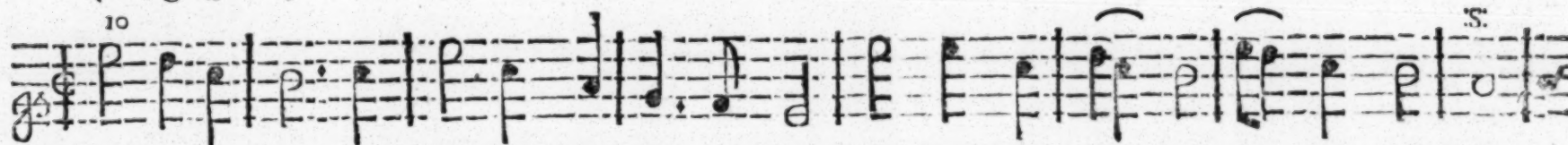
Praise the *Lord*, with me, and let us mag-ni-fy his Name, his Name to-ge-ther.



(Hallelujah as Page 105.)

IV. An ANTHEM. Composed for *Two Voices. Psal. 42d. W. T.**(Languissant.)*

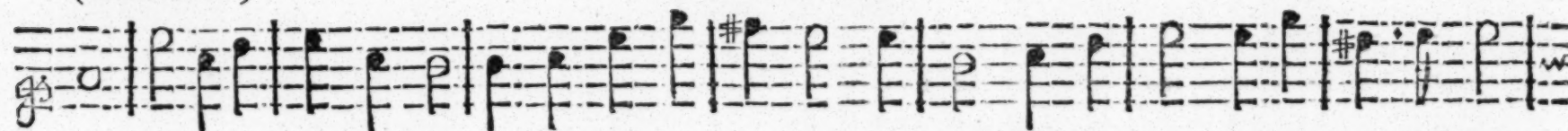
Tenor &amp; Basso.



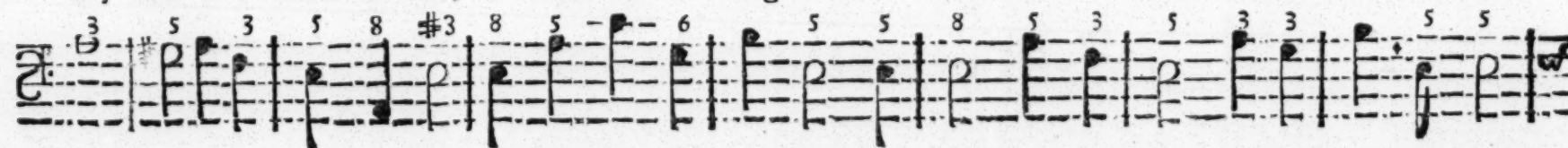
**L**ike as the *Heart* de—fi—reth the *Wa—ter Brooks*, so long—eth my Soul for thee, O *God*;

*(Recitativo.)*

Tenor &amp; Basso.



My Soul is a thirst for *God*, I mean the li—ving *God*; O when shall I come be—fore his *Presence*;



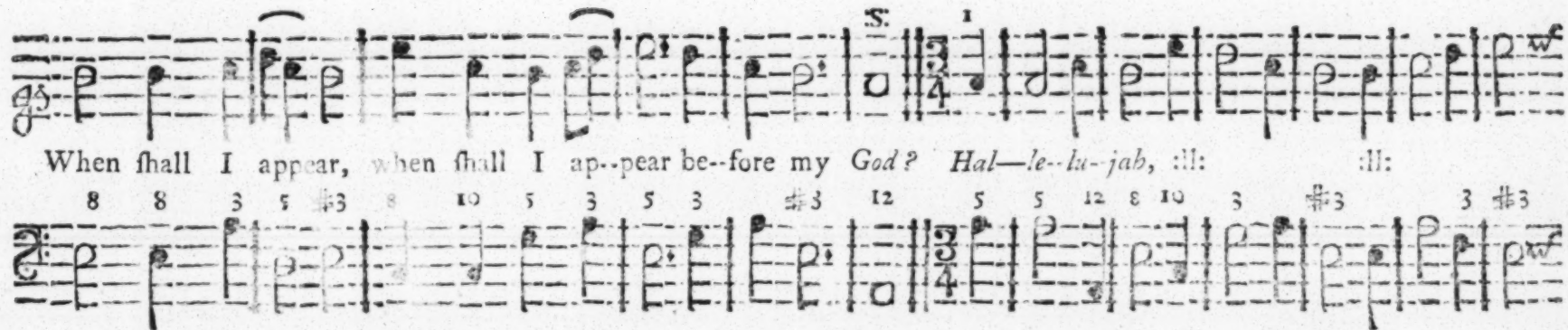
Continued.



Continued. HALLELUJAHS.

Tenor & Bass.

CHORUS.



When shall I appear, when shall I ap-pear be-fore my God? Hal-le-lu-jah, :||:

8 8 3 5 #3 8 10 5 3 5 3 #3 12 5 5 12 8 10 3 #3 3 #3

Tenor & Bass.

(1. 2.)



Hal-le-lu-jah, :||:

5 3 5 5 3 #3 5 12 8 #3 5 8 #3 5 3 8 12

V. Am

*A Compleat Melody: Or,*V. An ANTHEM. Compos'd for *Four Voices.* *Psal. 47th.* W. T.

Treble, &amp; Alto.

(T.) (T.)

All ye Peo—ple, O clap your Hands to—ge—ther :

*(Tacet.)*

(T.) (T.)

All ye Peo—ple, O clap your Hands to—ge—ther :

*(Vivace.)*

Tenor &amp; Basso.

O Clap your Hands to—ge—ther all ye Peo—ple; Clap your Hands to—ge—ther :

O

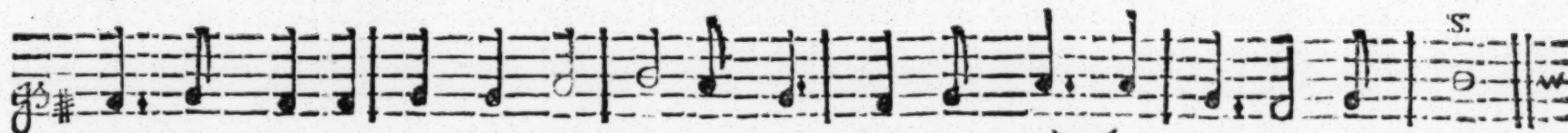
Clap your Hands to—ge—ther all ye Peo—ple; Clap your Hands to—ge—ther :

(T.) (T.)

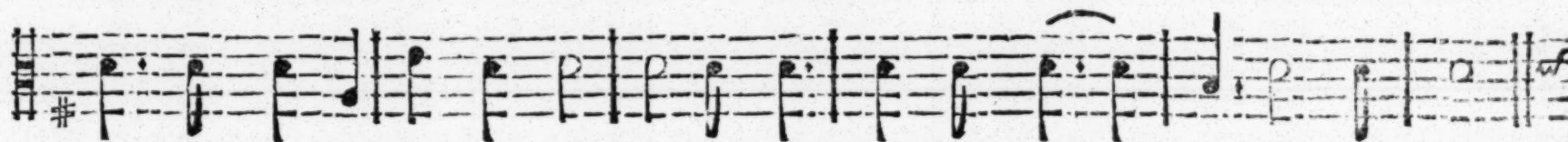
All ye Peo—ple, O clap your Hands to—ge—ther; fing

Continued.

Treble & Alto.

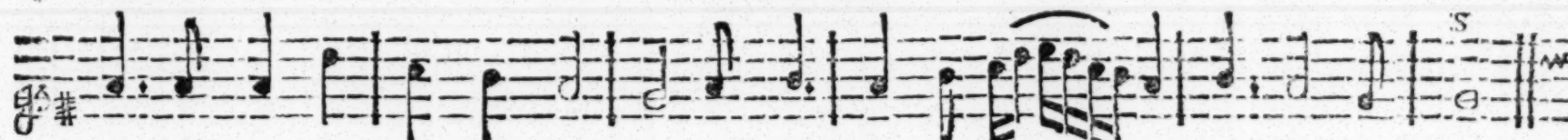


Sing, sing, sing un—to the Lord, with a Voice, with a Voice of Me—lo—dy.

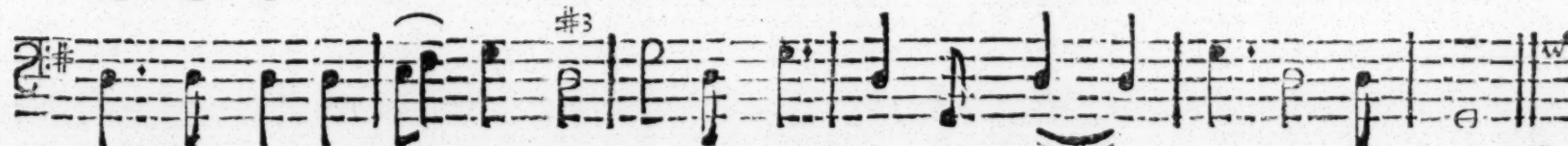


(Rapieno.)

Tenor & Baffo.



Sing, sing, sing un—to the Lord, with a Voice, with a Voi—ce of Me—lo—dy.



God

P

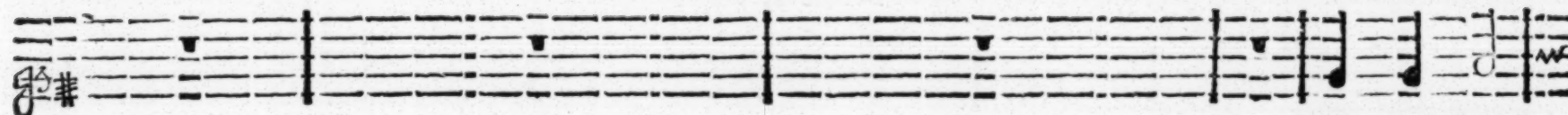
(Verte.)



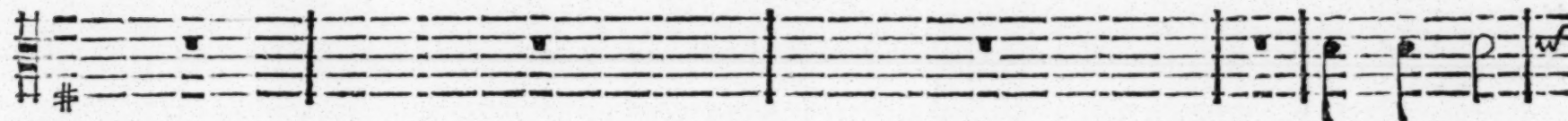
*A Compleat Melody : Or,*

Continued.

Treble &amp; Alto.

*(Tutt.)*

With the Sound

*(Sofpria.)**(Tutt.)*

Tenor &amp; Baffo.



God is gone up with a mer-ry, mer-ry, mer-ry, mer-ry, mer-ry Noise, with the Sound,



with

The Harmony of S I O N. Book III.

[ 115 ]

Continued.

Treble, & Alto.

(*Fortissimo.*)



with the Sound of a Trum-pet. O sing Prai-ses, sing Prai-ses un---to our God ;



Tenor, & Basso.

(*Fortissimo.*)



with the Sound of a Trum-pet. O sing Prai-ses, sing Prai-ses un---to our God ;



Sing

P 2

(*Verte Subito.*)

*A Compleat Melody : Or,*

Continued.

Treble, &amp; Alto.

Sing Prai—ses, sing Prai—ses un—to our King ; (Tacet.)

Tenor &amp; Baffo.

(Solus.)

Sing Prai—ses, sing Prai--ses un—to our King ; For the Lord is high, and to be fear'd ;

and




The Harmony of SION. Book III.

[ 117 ]

Continued.

Treble & Alto.

(T.)



and he is King, Kin———g o'er all the Earth.

(T.)



Tenor & Bass.

(*Repieno.*)

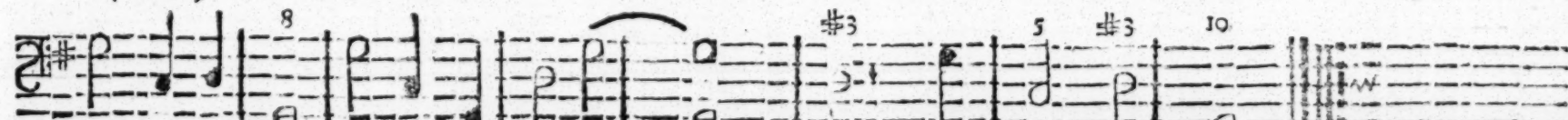
(*Replica.*)

(T.)



and he is King, Kin———g o'er all the Earth.

(*Solus.*)



and to be fear'd.

(*Glory be, &c. Page 119.*)

P 2

VI. An

Continued.

Treble, &amp; Alto.

Sing Prai—ses, sing Prai—ses un—to our King ; (Tacet.)

Tenor &amp; Baffo.

(Solus.)

Sing Prai—ses, sing Prai--ses un—to our King ; For the Lord is high, and to be fear'd ;

and

Continued.

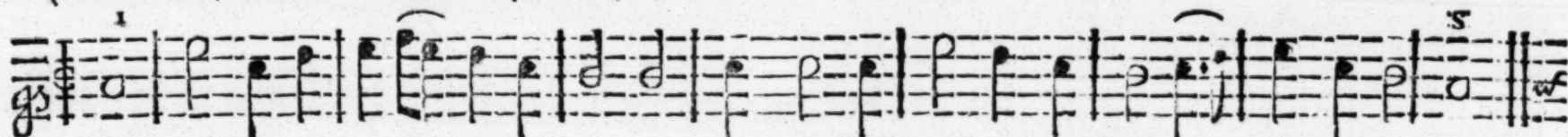
Treble & Alto.

(T.)

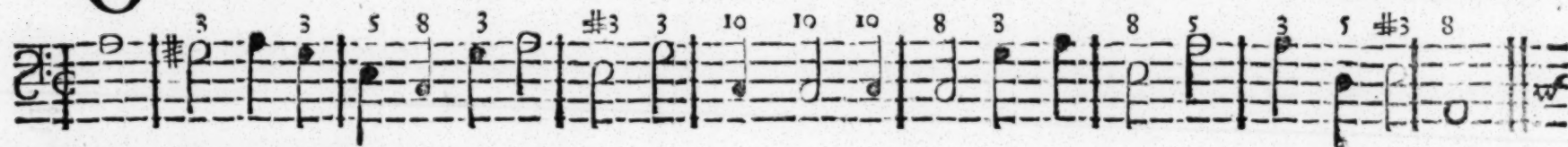


*A Compleat Melody : Or,*

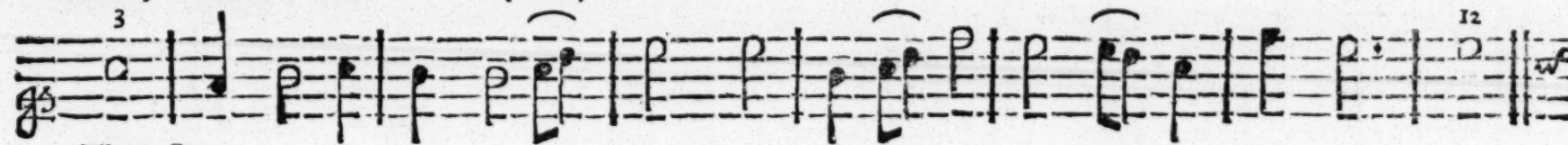
VI. An ANTHEM. Composed for *Three Voices*. Psalm 67th. W. T.  
*(Tenderment.)* Tenor & Bass. *(Duetto.)*



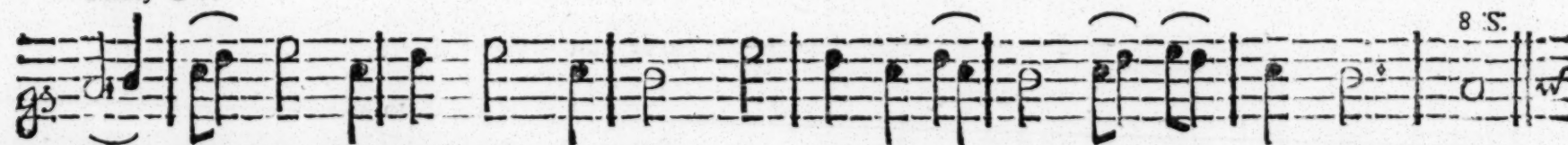
O God, be mer-ci-ful un-to us, and blefs us, and shew us the Light of thy Coun-te-nance ;



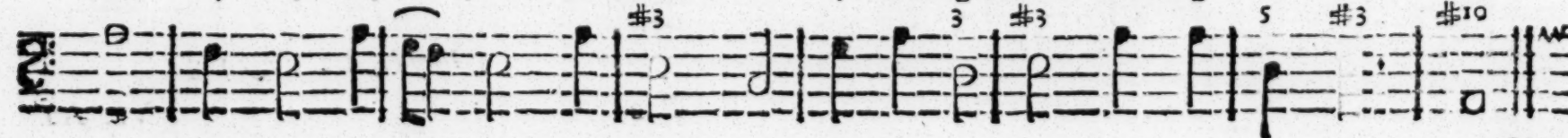
Cantus, Tenor & Bass. *(Trio.)*



That, &c.



That thy Ways may be known on Earth, and thy fa-ving Health a-mong all Na-tions.



Glory

Continued.

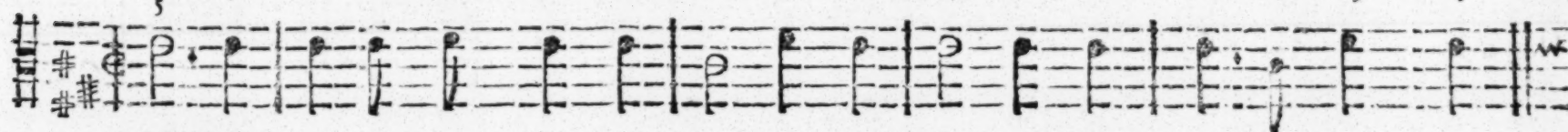
DOXOLOGY.

Treble & Alto.

(Quarta.)



Glo—ry be to the Fa—ther, and to the Son, and to the Ho—ly Ghost. As



(Maestuso.)

Tenor & Basso.



G Lo—ry be to the Fa—ther, and to the Son, and to the Ho—ly Ghost. As



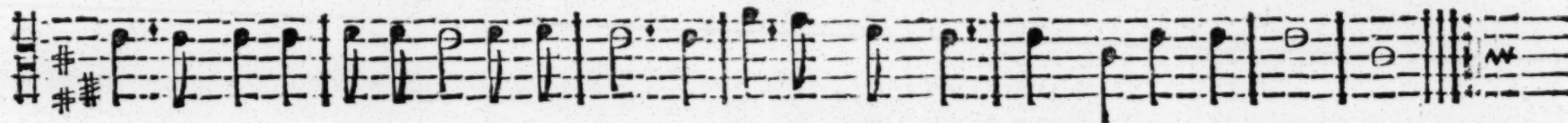
DOXO-

*A Compleat Melody : Or,*  
DOXOLOGY, Continued.

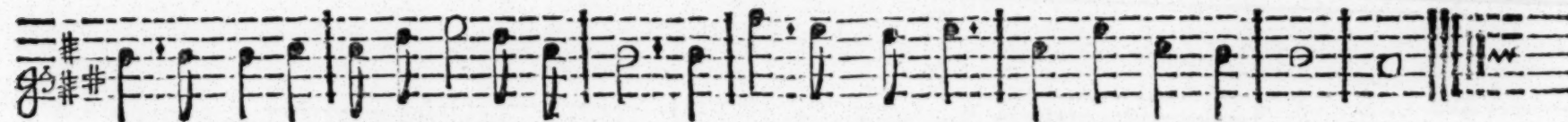
Treble, & Alto.



As it was in the Beginning, is now, and e-ver shall be, World without End, A—men.



Tenor & Basso.



As it was in the Beginning, is now, and e—ver shall be, World without End, A—men.



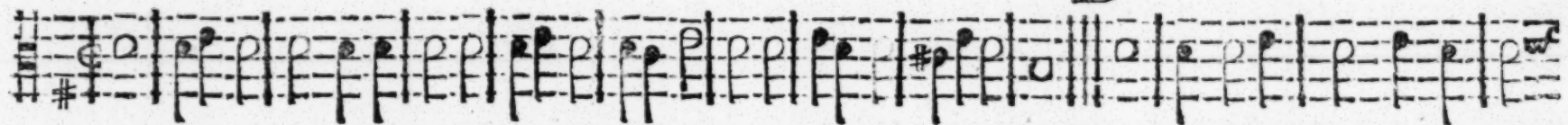
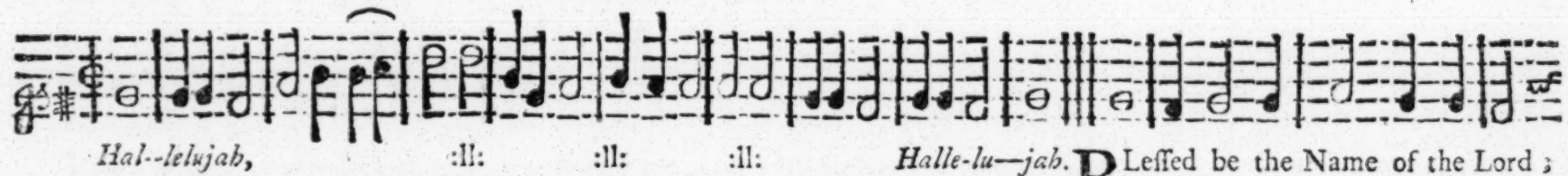
N. B. *That this DOXOLOGY may be sung after any HYMN, or ANTHEM, &c.*

VII. An



VII. An ANTHEM. Composed for *Four Voices*. *Psal. 72d.* W. T.

HALLELUJAH'S. Treble, & Contra. (Fin.)



Tenor & Basso.

(Fin.) (*Vigroso.*)



(*Verte Subito.*)

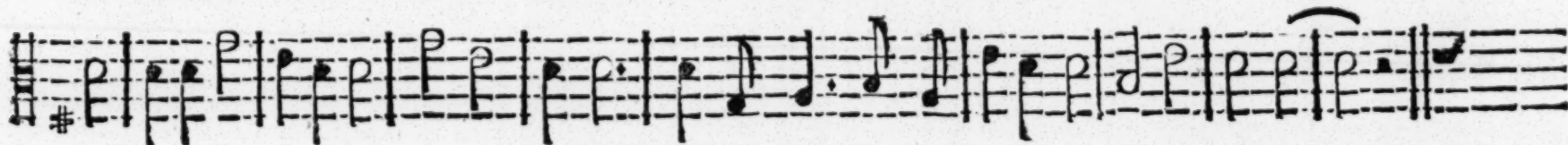
*A Compleat Melody: Or,*

Continued.

Treble, &amp; Contra.



for ever, and for ever; and all the Earth shall be fill'd with thy Ma-je--sty. *A-men, A---men.* (*Da Capo.*)



Tenor &amp; Basso.



for ever, and for ever; and all the Earth shall be fill'd with thy Majesty. *A-men, A---men.* (*Da Capo.*)



VIII. An

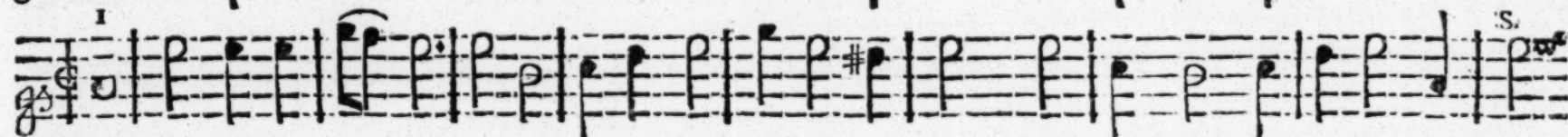
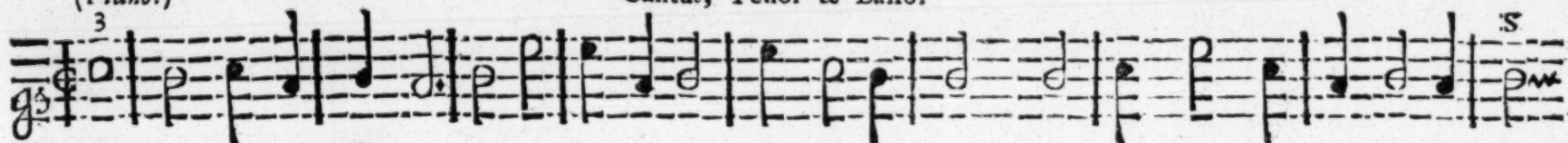
The Harmony of SION. Book III.

[ 123 ]

VIII. An ANTHEM. Composed for Three Voices. Psal. 89th. W. T.

(Piano.)

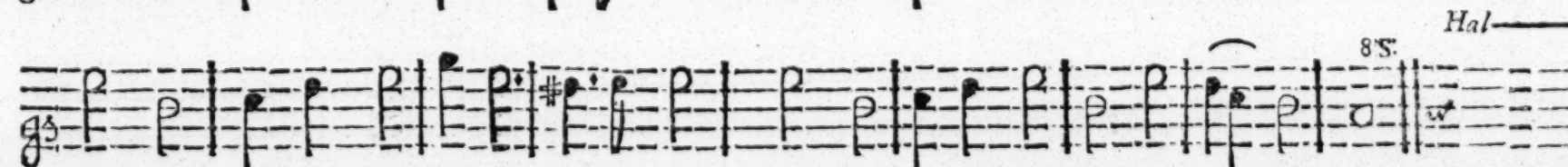
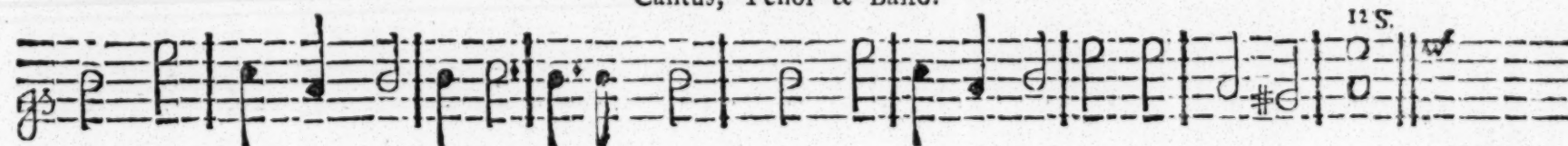
Cantus, Tenor & Bass.



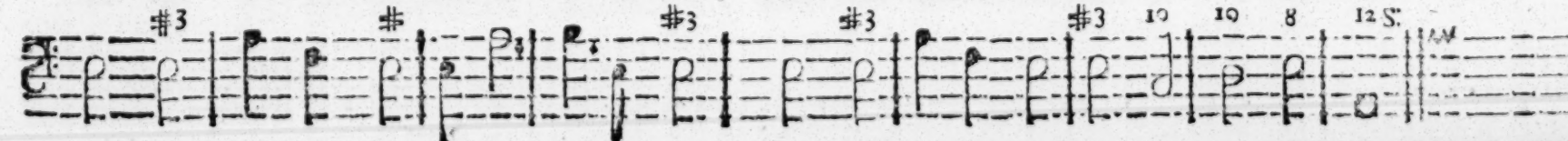
**M**Y Song shall be al-ways of the loving Kind-ness of the Lord; with my Mouth I will shew his Praise.



Cantus, Tenor & Bass.



from one Ge-ne-ra-tion to a-no-ther; from one Ge-ne-ra-tion to a-no-ther. Hal—



Q 2

(Verte) Con-



*A Compleat Melody: Or,*

Continued.

Cantus, Tenor &amp; Basso.

HALLELUJAH S.

First system of musical notation for Cantus, Tenor & Basso. It consists of three staves. The top staff is in G-clef and 3/4 time, with lyrics "Hal—le—lu—jah," repeated three times with repeat signs. The middle staff is in G-clef and 3/4 time, also with lyrics "Hal—le—lu—jah," repeated three times. The bottom staff is in C-clef and 3/4 time, with fingerings 5, 12, 8, 3, 8, #3, #3 indicated above the notes.

Cantus, Tenor &amp; Basso.

( 1. 2. )

Second system of musical notation for Cantus, Tenor & Basso. It consists of three staves. The top staff is in G-clef and 3/4 time, with lyrics "Hal—le—lu—jah," repeated three times with repeat signs, followed by a double bar line and the text "( 1. 2. ) (Encore.)". The middle staff is in G-clef and 3/4 time, with lyrics "Hal—le—lu—jah," repeated three times with repeat signs, followed by a double bar line and the text "(Encore.)". The bottom staff is in C-clef and 3/4 time, with fingerings #3, 5, 8, #3, #, #3, 1, 2 indicated above the notes.

*The Harmony of SION. Book III.*

[ 125 ]

IX. An ANTHEM. Composed for *Three Voices. Psal. 98th. W. T.*

(*Maestoso.*)

Cantus, Tenor & Basso.

Sing, sing, sing, sing un--to the Lord: Sing, sing, sing, sing, sing a new Song:

Cantus, Tenor & Basso.

Praise the Lord, the Lord up--on the Harp: Sing

Q 3

(*Vorte Subito.*)

[ 126 ]

*A Compleat Melody: Or,*

Cantus, Tenor & Basso.

Continued.

Sing to the Lord, with a Psalm of Thanksgiv—ing: Shew your selves joy—ful,

Cantus, Tenor & Basso.

(Reditta.)

un—to the Lord: Sing, sing and re—joyce be—fore the Lord. (Reditta.)

(Glory be to the Father, &c. as Page 119.)

X. An



X. An ANTHEM. Composed for Three Voices. *Psal. 103d.* W. T.

Cantus.

(Fin.)

*P*raise the Lord, O my Soul, O my Soul; and all that is with—in me.

(Divoto.)

Tenor & Basso.

(Fin.)

*P*raise the Lord, O my Soul, O my Soul; and all that is with—in me.

3 3 10 12 8 10 5 8 8 10 10 10 8 12

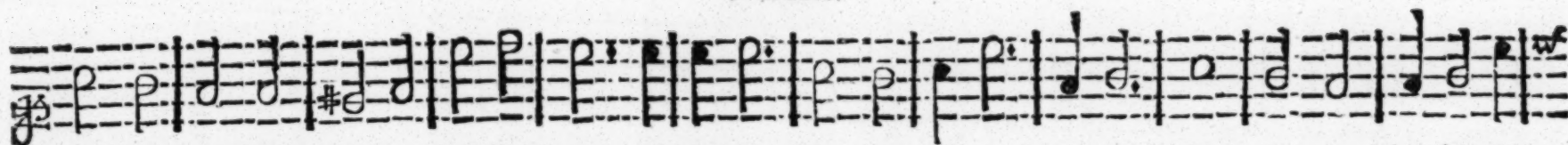
Praise

(Verte.)

*A Compleat Melody : Or,*

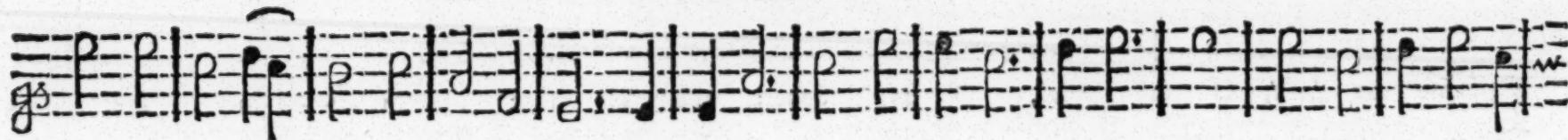
Continued.

Cantus.



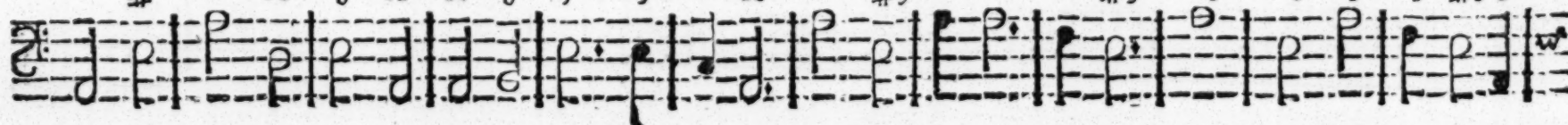
Praise his ho—ly Name, his ho—ly Name, and for—get not all his Be—ne—fits : Who for—giv—eth all thy

Tenor &amp; Basso.



Praise his ho—ly Name, his ho—ly Name, and for—get not all his Be—ne—fits : Who for—giv—eth all thy

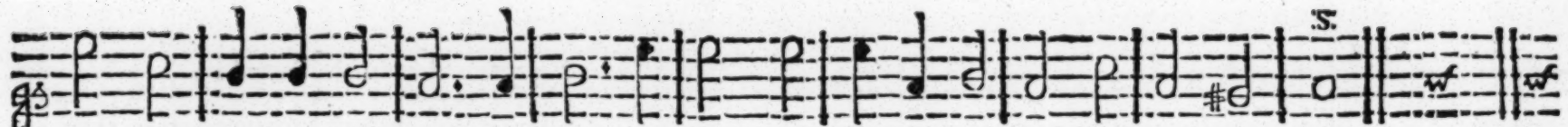
# 10 8 12 10 8 5 5 10 #3 #3 5 8 5 3 #3 8



Sins,

Continued.

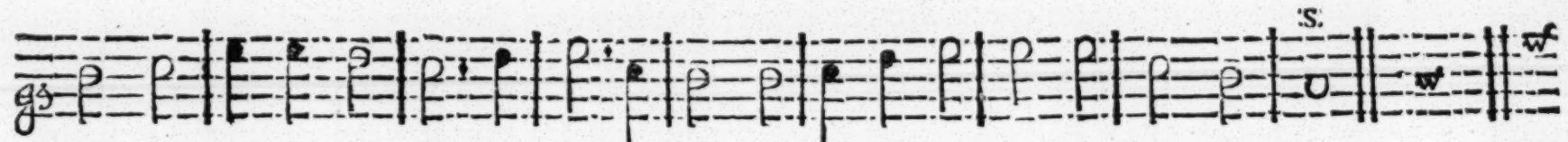
Cantus,



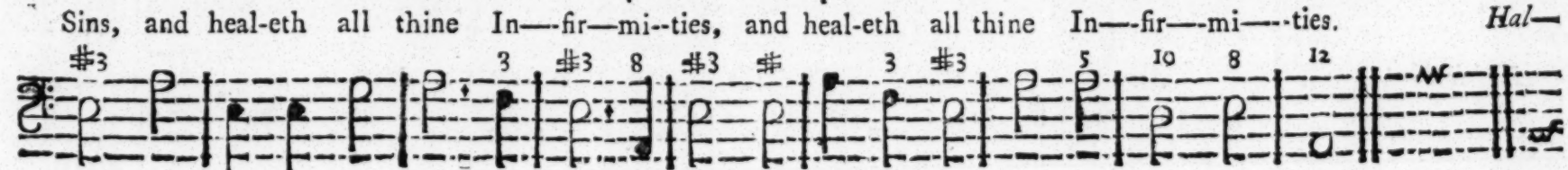
Sins, and heal-eth all thine In—fir—mi—ties, and healeth all thine In—fir—mi—ties. Hal—

Tenor & Basso.

(Da Capo.)



Sins, and heal-eth all thine In—fir—mi—ties, and heal-eth all thine In—fir—mi—ties. Hal—



#3 3 #3 8 #3 # 3 #3 5 10 8 12

Hal—

R

Turn over.



*A Compleat Melody : Or,*

Continued.

H A L L E L U J A H S.

Hal-le-lu-jah, :||: :||: :||: :||: Hal-le-lu-jah.

This system contains a single musical staff in G major (one sharp) and 3/4 time. It features a series of eighth and sixteenth notes, with a final cadence. The lyrics 'Hal-le-lu-jah' are written below the staff, with repeat signs (:||:) indicating the structure of the melody.

Tenor & Baffo.

(Encore.)

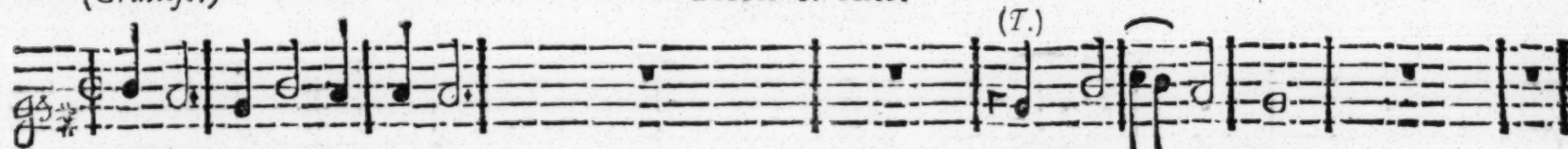
Hal-le-lu-jah, :||: :||: :||: Hal-le-lu-jah. (Encore.)

This system contains two musical staves. The top staff continues the melody from the first system, ending with a double bar line and a repeat sign. The bottom staff provides a bass line, featuring various accidentals and fingerings (e.g., 5, #3, 10, 8, 12, 5, 3, #3, 6, 5, 12, 8). The lyrics 'Hal-le-lu-jah' are written below the top staff, with a final '(Encore.)' marking the end of the piece.

XI. An ANTHEM. Composed for Four Voices. Psalm 108th. W. T.

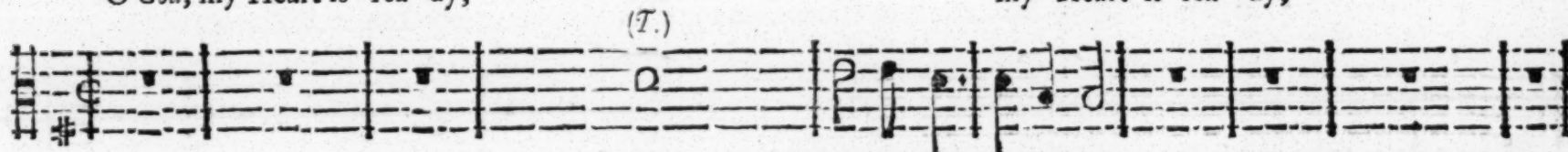
(Gratioso.)

Treble & Alto.



O God, my Heart is rea--dy,

my Heart is rea—dy,



O———God, my Heart is rea-dy.

(Gratioso.)

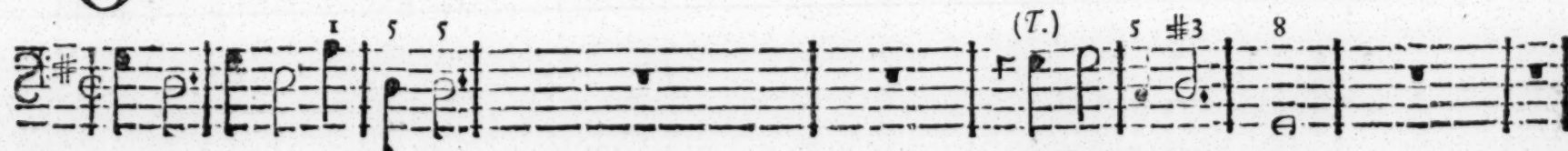
Tenor & Bass.

(Voce Solo.)



O God, my Heart is ready, O———God, my Heart is rea-dy,

I will sing and give Praise.



my Heart is rea—dy,

I will

*A Compleat Melody : Or,*

Continued.

Treble &amp; Altus.

Two staves of music. The top staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The bottom staff is in G major and 4/4 time, beginning with an alto clef and a key signature of one sharp (F#). The lyrics are: "I will sing and give Praise : A ————— wake my Lute and Harp :". The word "A" is under a long horizontal line that spans the first staff and continues into the second staff.

Tenor &amp; Baffo.

Two staves of music. The top staff is in G major and 4/4 time, beginning with a treble clef and a key signature of one sharp (F#). It features a melodic line with a trill marked "S. (7.)". The bottom staff is in G major and 4/4 time, beginning with a bass clef and a key signature of one sharp (F#). It features a bass line with fingerings 3, 6, 5, 8, and a trill marked "S.". The lyrics are: "I will sing and give Praise : A ————— wake my Lute and Harp : I my self (Solus.)". The word "A" is under a long horizontal line that spans the first staff and continues into the second staff.



# The Harmony of SION. Book III.

[ 133 ]

Tenor & Basso.

*Solus.*

*Continued.*



will awake right ear—ly : I will give Thanks un-to thee, O Lord : I will sing Prai—ses un-to

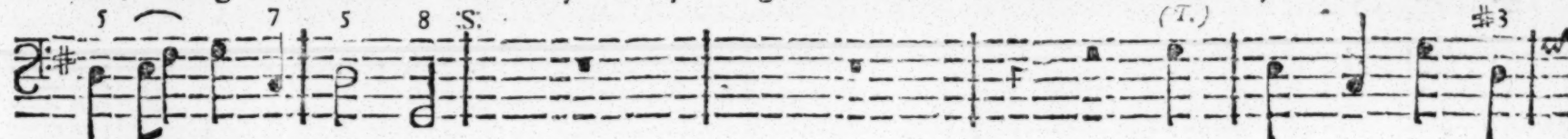


Tenor & Basso.

*(Solus.)*



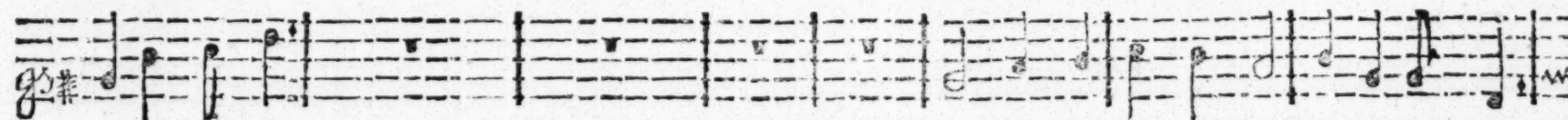
thee, among all Nations : For thy Mer-cy is great-er than the Heav'ns, and thy Truth reach-eth



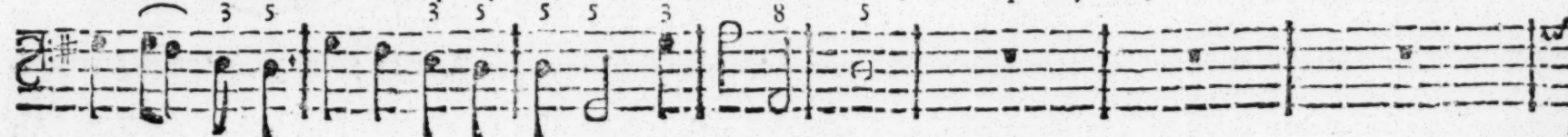
Tenor & Bassus.

*(Solus.)*

*(Vigorofo.)*



un--to the Clouds : Set up thy self, O God, above the Heav'ns, set up thy self, O God, above the Heav'ns.



and

*(Vento.)*

*A Compleat Melody : Or,*

Continued.

*(Pieno Choro.)*

Treble & Altus.

*(T.)*

and thy Glo-ry a—bove a—ll the Earth.

*(Pieno Choro.)*

Tenor & Bass.

*(Encore.)*

*(T.)*

and thy Glo-ry a—bove a—ll the Earth.

N. B. That some Part of the Tenor and Bass of this Anthem was set by another Author ; being now much amended, and enlarged by Mr. William Tans'ur.

XII. An ANTHEM. Composed for *Four Voices. Psalm 113th. W. T.*

Treble, & Alto.

Musical notation for Treble and Alto voices. The Treble staff is in G major (one sharp) and 4/4 time. The Alto staff is in G major (one sharp) and 4/4 time. The lyrics are: Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord.

*(Maestuso.)*

Tenor & Bass.

Musical notation for Tenor and Bass voices. The Tenor staff is in G major (one sharp) and 4/4 time. The Bass staff is in G major (one sharp) and 4/4 time. The lyrics are: Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord. The Tenor staff has a fermata over the word 'Name'.

*(Verge Subito.)* the



*A Compleat Melody : Or,*

Continued.

Treble, &amp; Alto.

(Grande.)

(Presa.)

(T.)

(Tace.) and his Glo--ry, his Glo--ry a--bove the Heav'ns:

(T.) #3

Tenor &amp; Baffo.

(Grande.)

(Presa.)

the Lord, is high a--bove all Hea-then, and his Glo-ry, his Glo-ry a--bove the Heav'ns.

3 8 5 5 #3 #3 8 #3

Blessed

Continued.

CHORUS,

Treble, & Alto:

Blef-fed be the Name of the Lord; from this Time forth, for e---ver---more.

The image shows two staves of musical notation. The top staff is for Treble and the bottom for Alto. Both are in G major (one sharp) and 4/4 time. The lyrics are written below the notes.

Tenor, & Baffo.

(Reditta, ad Libitum.)

Blef-fed be the Name of the Lord; from this Time forth, for e---ver---more.

The image shows two staves of musical notation. The top staff is for Tenor and the bottom for Bass. Both are in G major (one sharp) and 4/4 time. The lyrics are written below the notes. There are some numerical markings (5, 8, #3, #3, 10) above the notes on the bottom staff.

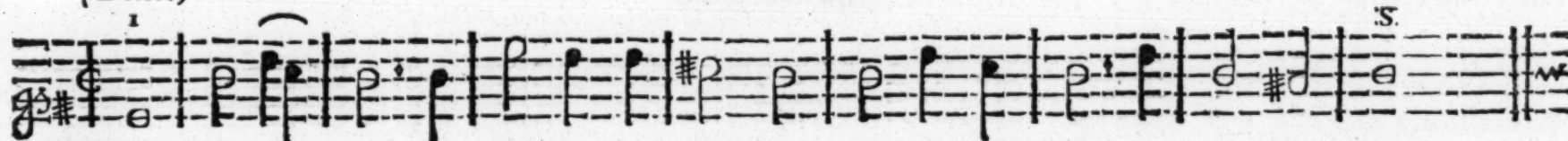
(Hallelujah, as Page 105.)

S

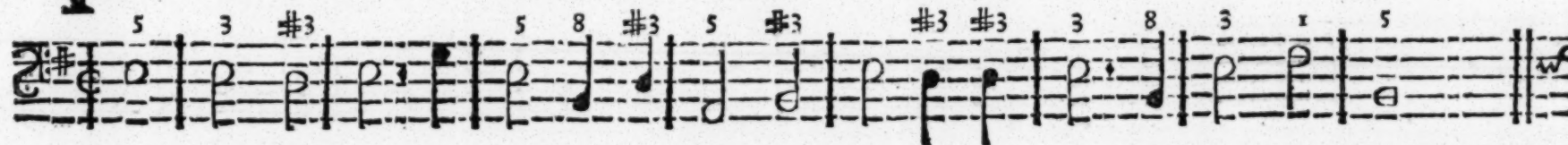
XIII. An

XIII. An ANTHEM. Composed for *Three Voices.* Psalm 119th. W. T.*(Dolce.)*

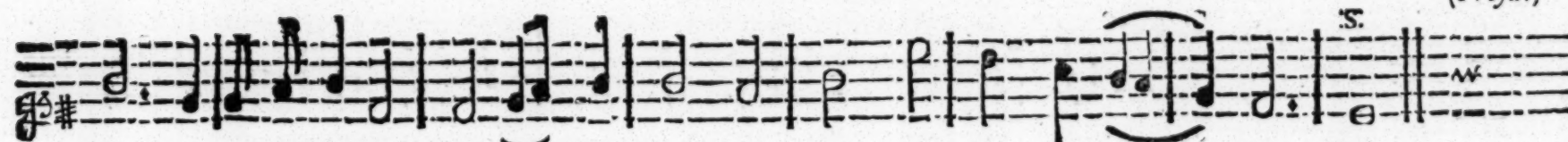
Tenor &amp; Bass.



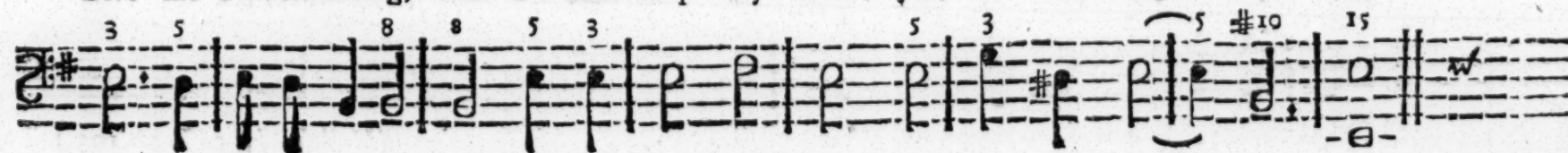
**T** Each me, O Lord, the Way of thy Sta—tutes, and I shall keep it to the End.



Tenor &amp; Bass.

*(Presa.)*

Give me Un—derstanding, and I shall keep thy Law; yea, I shall keep thy Law.



H A L



# The Harmony of SION. Book III.

[ 139 ]

*HALLELUJAHS.*  
CHORUS. A. 3. Voc.

Continued.  
Cantus, Tenor & Baffo.

The musical score is written for three voices: Cantus, Tenor, and Bass. It consists of eight staves of music. The first two staves are for the Cantus part, the next two for the Tenor part, and the last four for the Bass part. The music is in G major (one sharp) and 4/4 time. The lyrics 'Hal-le-lu-jah' are written under the first two staves, with a '3' under the first measure of the second staff. The third staff has a '(T.)' marking. The fourth staff has a '(T.)' marking and a '15' above the staff. The fifth staff has a '(T.)' marking and an '(Encore.)' marking. The sixth staff has a '(T.)' marking and a '3' above the staff. The seventh staff has a '3' above the staff and a '5' above the staff. The eighth staff has a '5' above the staff and a '2' below the staff. The score ends with a double bar line and a repeat sign.

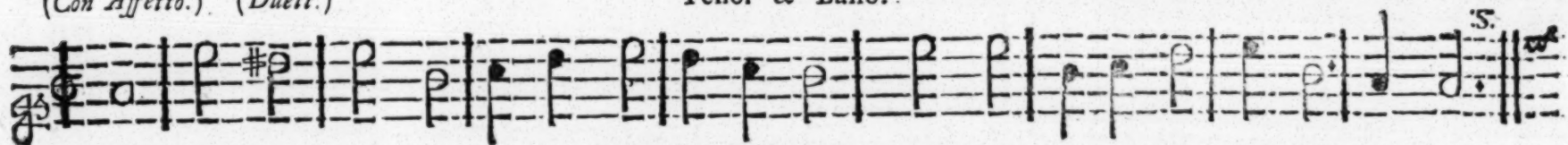
S 2

XIV. A.

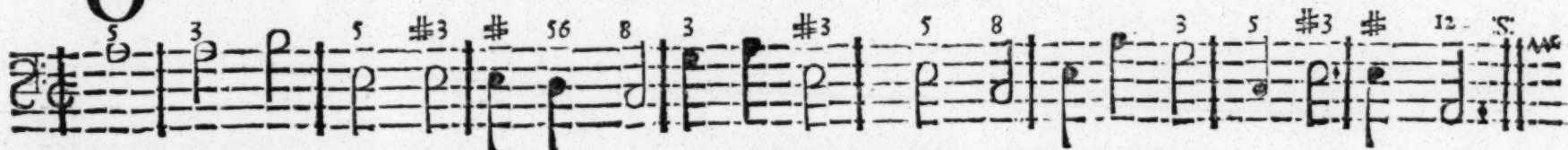
## XIV. An ANTHEM. Compos'd for Four Voices. Psalm 135th. W. T.

(Con Affetto.) (Duett.)

Tenor &amp; Basso.

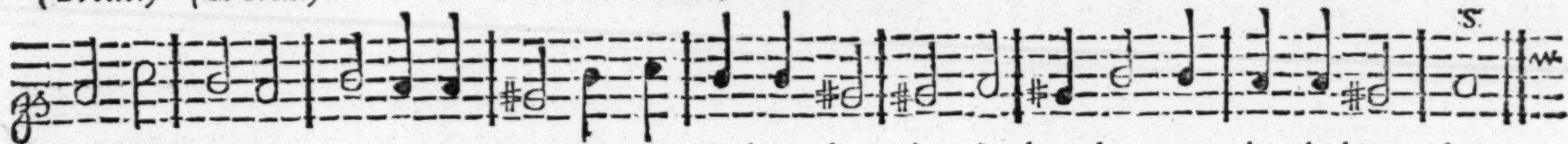


O Praise the Lord, laud ye the Name of the Lord; praise him O ye Ser-vants of the Lord.

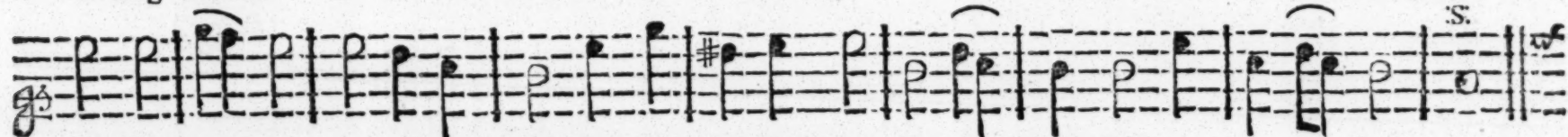


(Divoto.) (In Trez.)

Cantus, Tenor &amp; Basso.



O sing Prai-fes un-to the Lord, for it is love-ly, it is love-ly, yea, it is love-ly:



O sing Prai-fes un-to the Lord, for it is love-ly, it is love-ly, yea, it is love-ly:



Praise

The Harmony of SION. Book III.

[ 141 ]

Continued.

Treble & Cantus.

(Quarta.)

(Concerto Grosso.)

(Replicato.)

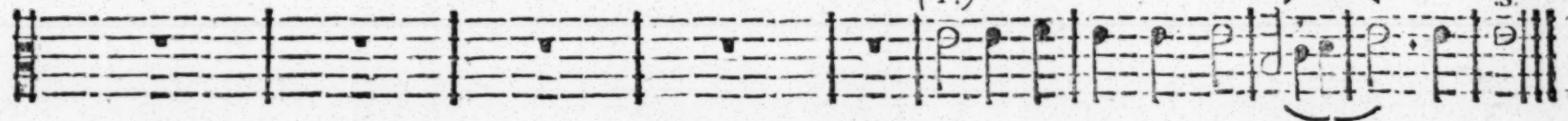
(T.)



(Tace.)

Praise the Lord, ye House of Aa—ron : All ye that fear the Lord, praise the Lord.

(T.)



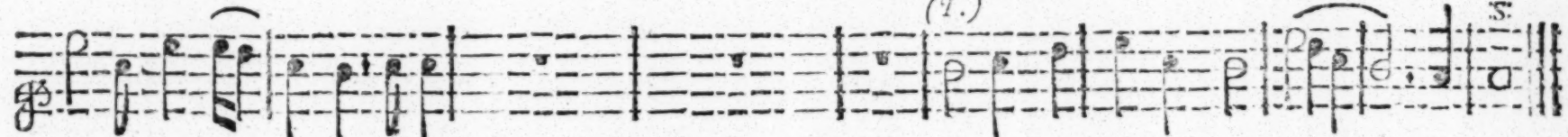
Tenor & Basso.

(Pieno.)

(Concerto Grosso.)

(Replicato.)

(T.)



Praise the Ld. ye House of Levi, praise the Lord, ye House of Aaron : All ye that fear the Lord, praise the Lord.



(Hallelujah, as Page 130.)

S 3

XV. An



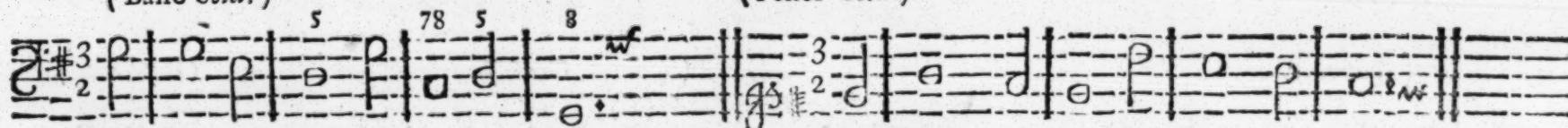
[ 142 ]

*A Compleat Melody : Or,*

XV. An ANTHEM. Composed for *Four Voices.* Psalm 136th. W. T.

(Basso Solá.)

(Tenor Solá.)



1. **O** Give ye Thanks un--to the Lord. For, &c. 2. Give Thanks un—to the God of gods. For, &c.

(Alto Solá.)

(Treble Solá.)



3. O thank the Lord, the Lord, of lords. For, &c. 4. Who giv-eth Food un—to all Flesh. For, &c.

(Fin.)

Treble.



For his Mer-cy en-du-reth for e-ver, and e---ver. (CHORUS.)

Alto.



(Fin.)

Tenor.



For his Mer-cy en-du-reth for e-ver, and e---ver. (CHORUS.)

Basso.



CHORUS.

CHORUS.

Continued.

(Quarta.)

Treble & Alto.

1. O Give, &c.      2. Give Thanks, &c.      3. O Thank, &c.      4. Who giveth, &c.      For

(Brillante.)

Tenor & Basso.

1. O Give, &c.      2. Give Thanks, &c.      3. O Thank, &c.      4. Who giveth, &c.      For

N. B. That *For his Mercy, &c.* must follow after every *Line*; but conclude with *Hallelujahs*, as *Page 105*.

XVI. The

[ 144 ]

*A Compleat Melody: Or,*

XVI. The TE DEUM, Laudamus. Composed in *Two Parts.* W. T.

Tenor & Bass.

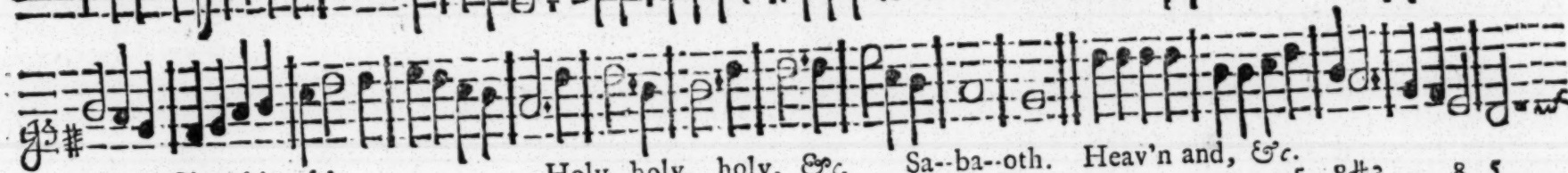
(*Allegro.*)



WE praise, &c. We, &c.

All the, &c.

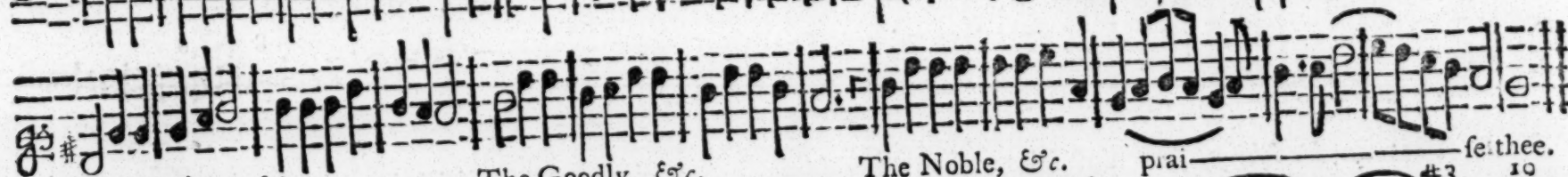
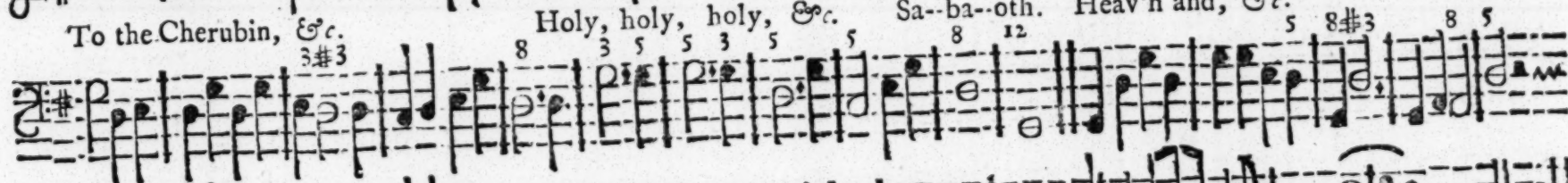
To thee all, &c.



To the Cherubin, &c.

Holy, holy, holy, &c.

Sa-ba-oth. Heav'n and, &c.



The Glor'ous, &c.

The Goodly, &c.

The Noble, &c.

prai—feethe.





*The Harmony of SION. Book III.*

[ 145 ]

*Te Deum, Continued.*

Tenor & Bass.

The holy, &c.      The Father, &c.      Thine hon. &c.      Also the holy, &c.

Thou art, &c.      Thou art, &c.      When thou, &c.

When thou hadst, &c.      Thou didst, &c.      Thou fittest, &c.

T

And  
Vente

*A Compleat Melody : Or,**Te Deum, Continued.*

Tenor &amp; Basso.



And we, &amp;c.

We therefore, &amp;c.

Make them, &amp;c.



O Lord, save, &amp;c.

Govern, &amp;c.

Day by, &amp;c.

And we, &amp;c.

Vouchsafe, &amp;c.



O Lord, have, &amp;c.

O Lord, let, &amp;c.

O Lord, in thee, &amp;c.

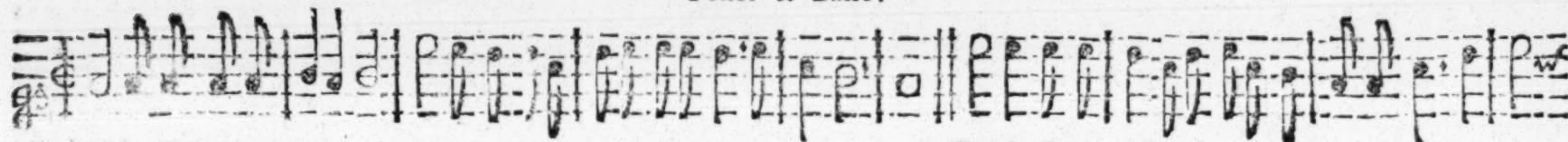
Confounded.



*The Harmony of SION. Book III.*

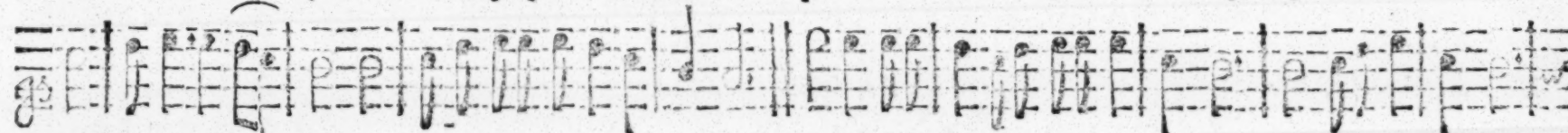
[ 147 ]

XVII. The MAGNIFICAT. Composed in *Two Parts.* W. T.  
Tenor & Bass.



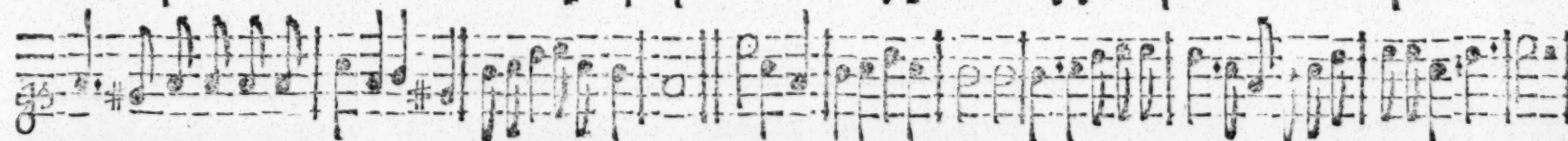
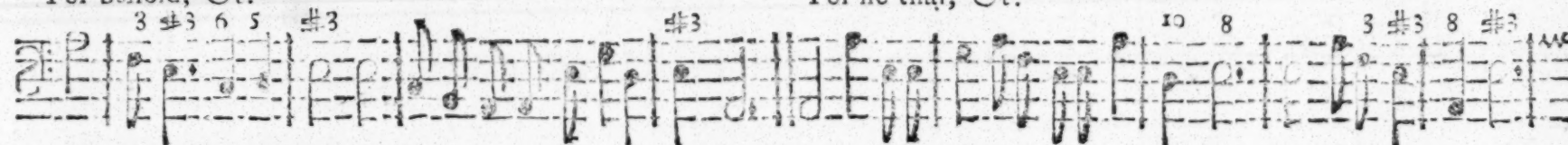
**M**Y Soul doth, &c.

For he hath, &c.



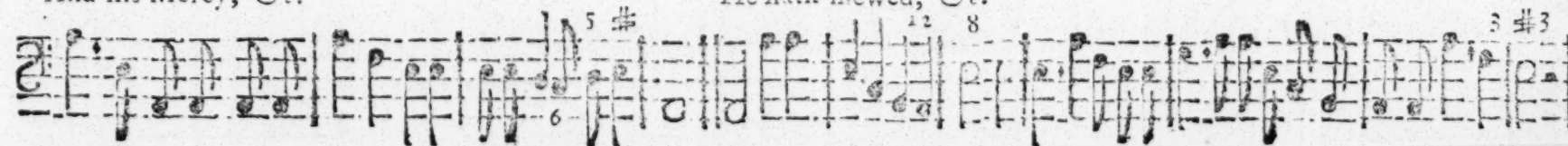
For behold, &c.

For he that, &c.



And his Mercy, &c.

He hath shewed, &c.



T 2

*Ver: te*



[ 148 ]

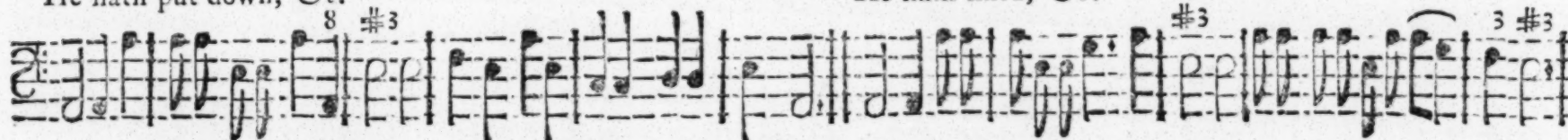
Tenor & Basso.

*A Compleat Melody : Or,  
Magnificat, Continued.*



He hath put down, &c.

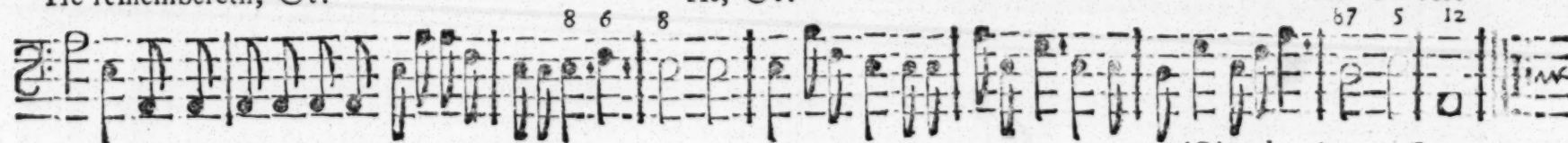
He hath filled, &c.



He remembereth, &c.

As, &c.

for e-ver.

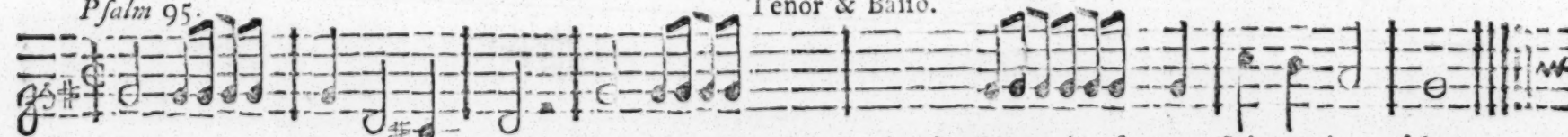


(Glory be, &c. as Page 119.)

XVIII. *A CHANTING-TUNE to the Reading-Psalms, &c. in Two Parts.* W. T.

*Psalms 95.*

Tenor & Basso.



O come let us sing unto the Lord: Let us heartily rejoyce in the Strength of our Sal-va-tion, &c.



XIX. A C A N O N of Two in One, in the fourth Below. W. T.

( A. 2. Voc. )

**O** Li—ving God, in Per—sons Three, thy Name be prais'd in U—ni—ty :  
In all our Need, Lord, us de—fend : That we may praise thee with—out End. Basso.

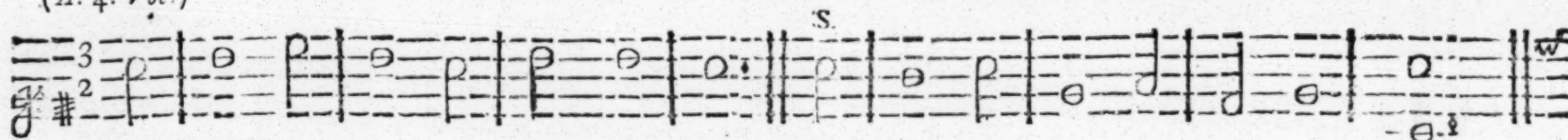
XX. A C A N O N in Unifon, or Canon of Three in One. W. T.

( A. 3. Voc. ) ( Organo. )

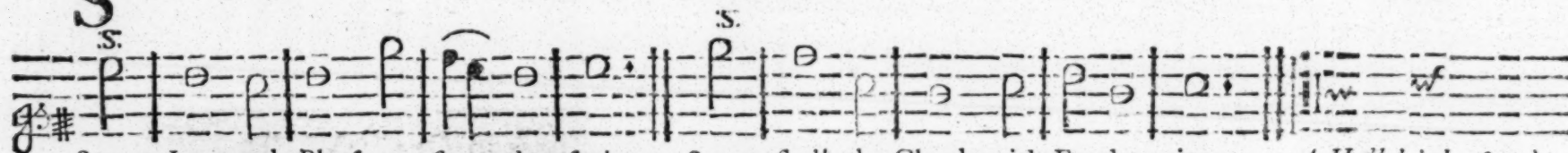
**H** Al—le—lu—jah, :||: :||: :||: :||: :||: :||:  
:||: :||: :||: :||: :||: :||:  
:||: :||: :||: :||: :||: :||: Hal—le—lu—jah.

XXI. A C A N O N of *Four* in *One*. W. T.

(A. 4. Voc.)



**S**weet righteous *Lord*, thy Praise we'll sing: Sweet are thy Joys e—ter—nal King:



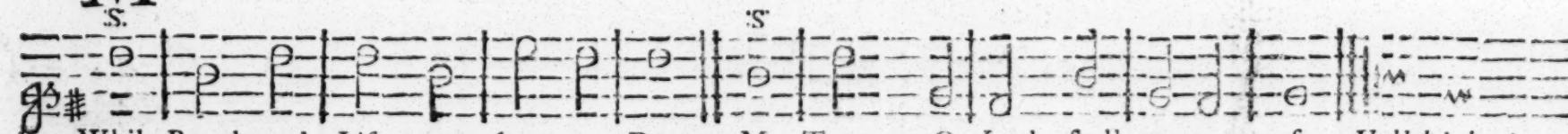
Sweet Joys and Pleasures from thee spring: Sweet shall the Clouds with Ec cho ring. (*Hallelujah, &c.*)

XXII. A C A N O N of *Four* in *One*. W. T.

(A. 4. Voc.)



**M**Y Soul praise thou the *Lord* al—ways: O *Lord*, my *God*, I will con—fess:



While Breath and Life pro—long my Days: My Tongue, O *Lord*, shall ne—ver cease. *Hallelujah, &c.*

XXIII. An



XXIII. An HYMN on the Divine Use of MUSIC. Composed in four Musical Parts. W. T.  
Cantus.

(Divoto.)

Tenor & Basso.

We'll Tune, &c.

to Magni—fy.

I.  
WE'll Tune our Souls with one Accord,  
And blest thy Sacred Name, O LORD!  
Loud Anthems shall our Tongues employ,  
God's Holy Name to magnify —CHORUS.

II.  
To gratify his boundless Love,  
With well Tun'd Hearts our Lips shall move  
With Music sweet; which ART was lent,  
To Praise with Voice, and Instrument,—CHORUS.

III.  
Oh! ART Divine! who doth inspire,  
Our Hearts to make a Heav'nly Quire:  
A Taste of HEAV'N whilst we're on Earth,  
And rightly stil'd, The Angel's Mirth.—CHORUS.

IV.  
Then let us practice here Below,  
This Heav'nly ART, that we may know  
Our Parts ABOVE; and there be plac'd,  
Amidst the Concert which we Taste.—CHORUS. Hal-  
CHO.

## CHORUS.

## HALLELUJAH S.

(Allegro.)

Treble.

(Quarta.)



Alto.

(Trio.)

Hallelujah, :||:

:||:

Hal-le-lu—jab.

12



(Duett.) Tenor &amp; Basso. Hallelujah, :||:

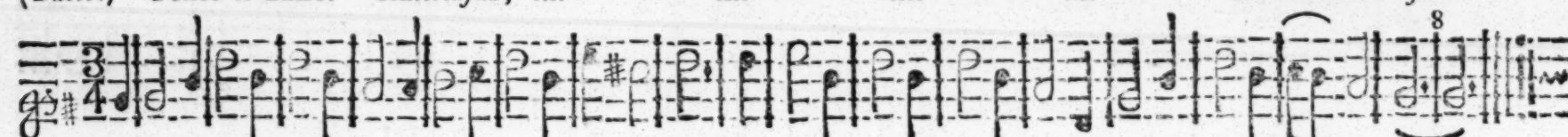
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Hal-le-lu—jab.

8



Hal-le-lu-jah, :||:

:||:

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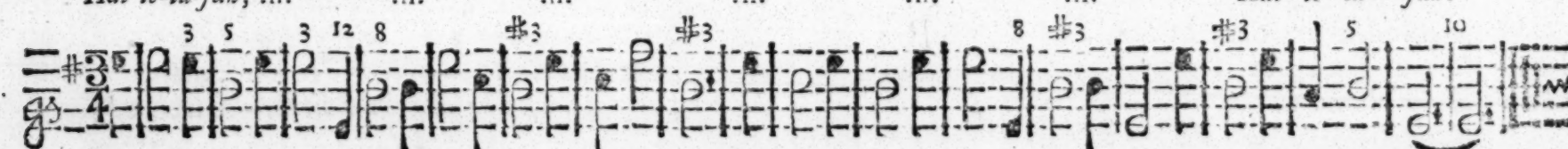
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Hal-le-lu—jab.

10



F I N I S.



Joseph Heaven

His Book Over the 5<sup>th</sup>  
1796